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JULY 1959

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Sullivan—Overture "Di Ballo";  
Tchaikovsky—Tatiana's Letter Scene "Eugene Onegin"  
Dvořák—Slavonic Dance No. 10 in E minor;  
Chabrier—Fête Polonaise;  
Tchaikovsky—Andante cantabile; Litolff Scherzo;  
Elgar—Pomp and Circumstance March No. 1

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Also Sprach Zarathustra  
The Vienna Philharmonic Orchestra  
Solo violin:  
Willi Boskovsky

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Rossini  
Arias from Il Barbiere di Siviglia, L'Italiana in Algeri, Semiramide, La Cenerentola and the Stabat Mater with The London Symphony Orchestra conducted by Alexander Gibson

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# BERGANZA

*Another début on Decca. This Spanish mezzo is one of the newest and brightest stars in the operatic firmament. In making her first record, one of arias by Rossini, she has chosen a composer who knew how to exploit every possibility of the human voice. The result is a (mono and stereo) LP which displays to perfection the breadth of her powers of interpretation, and which will thrill every connoisseur.*

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*From the new to the well-established and justly famed. One of the world's great pianists, Clifford Curzon has always knowingly entrusted the recording of his noble interpretations to Decca. On Decca's side there is pride in this fact—on all sides there is satisfaction, to say the least, in the results. Now he turns his attention to the famous Tchaikovsky first concerto and finds in the conductor a partner wonderfully sympathetic to his reading of this favourite work.*



Tchaikovsky  
Piano Concerto No. 1  
in B flat minor  
with  
The Vienna Philharmonic Orchestra  
conducted by  
Georg Solti

• SXL 2114

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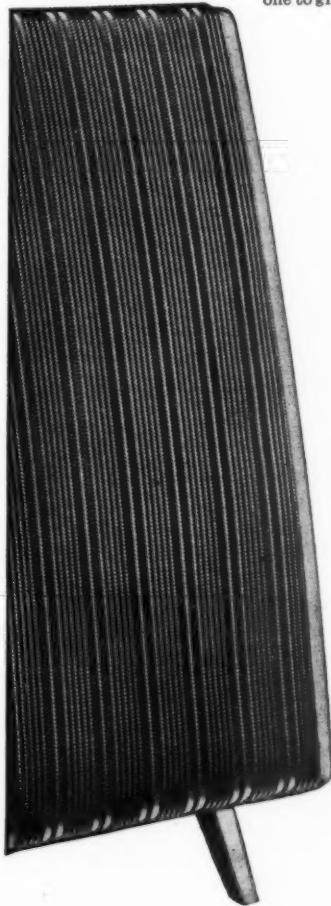
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## CHOOSING YOUR SOUND

Selecting a loudspeaker by audition is the most difficult problem confronting the purchaser of high quality equipment as it is necessary to differentiate the sound heard into two components—that due to the programme and that due to the speaker. The following procedure, whilst being by no means exhaustive, will help to ensure that the choice is the correct one to give the maximum musical pleasure in the years to come.



### 8 POINTERS FOR YOU TO FOLLOW

Not more than four loudspeakers should be tested at one time in order to avoid confusion and the listener should be symmetrically seated in relation to the loudspeakers.

Ask your dealer to feed a clean programme to one of the loudspeakers with all amplifier controls level. A good local studio VHF transmission is best for this test as very few records can be played on wide range speakers without some degree of filtering.

Adjust the volume level to give the correct perspective for the programme. (i.e., so that the volume is commensurate with the impression of distance in the programme.)

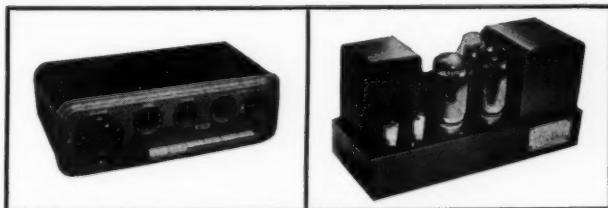
Listen to each loudspeaker in turn. In professional listening tests the greatest care is taken to pre-set the relative power fed to each loudspeaker as it is very important that they all operate at the same apparent loudness. If your dealer is not fitted up with this facility, then he or you will have to adjust the volume by hand—as accurately as possible.

Try to decide which loudspeaker is the most natural. Beware of sensationalism or "gimmick" balances. If the sound is sensational, make sure it is the music that is sensational and not the loudspeaker.

Next take a modern recording or recordings of your choice (as sensational as you like this time). Using the loudspeaker previously selected as the most natural, play the recording and adjust the filters to reproduce the maximum quality inherent in the recording. With these same settings refer back to the other loudspeakers to see that the one selected in the first test remains the best in the second test.

Should there still be doubt, try changing the relative positions of the loudspeakers in the room.

There are of course additional tests which should be made—adequate power output—adequate dispersion, etc. Best of all—but unfortunately seldom possible—is to borrow the speaker of your choice from a friend and try it at home.



The fact that the QUAD electrostatic shows up as first choice under these conditions does not invalidate the test procedure. It may be recommended for loudspeakers of all types, shapes and sizes.

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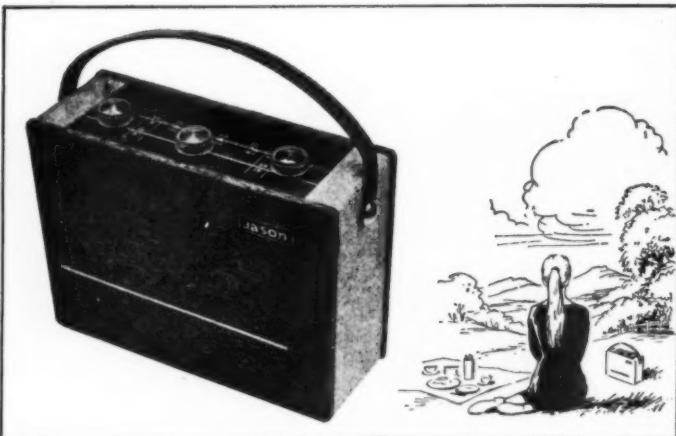
Experience gained in amplifier design and development for single-channel and stereo reproduction culminates in the J.2-10 Mk. III, an instrument unlikely to be bettered in any of the realms of domestic listening. To an already very successful unit are added refinements which include playback facilities direct from stereo tapehead in which signal to noise ratio is better than 55 db. The power output is now increased to 15 watts sine wave per channel, and to eliminate possible hum from valve heaters, all first stages are operated from a D.C. supply. Stereo switching facilities have been extended to include transposing outputs. A further position enables channels to be paralleled, so that when playing single-

channel records through a stereo pickup, vertical distortion is cancelled. The speaker phase switch has been brought to the front; there is also a front two-position switch for rumble filter control. Signal to noise ratio with magnetic pickup has been increased to 60 db with reference to a 3 mV input sensitivity. Other controls include 5-input stage selector switch, low-pass variable filter, cut and boost for treble and, for bass, volume/offset.

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### “EVEREST” 6"

With six selected top grade transistors, ferrite aerial, speaker, case, inc. £4.16.3. P.T.  
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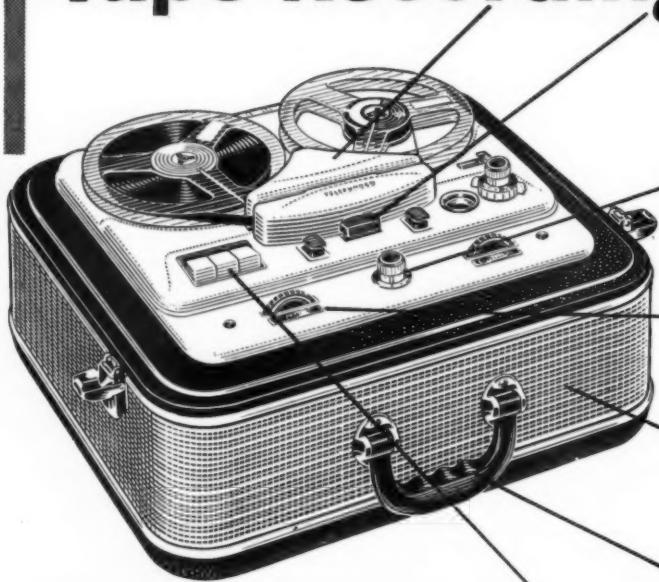
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REPORT of May 11 1959

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Cabinet size 28" x 14" x 12"  
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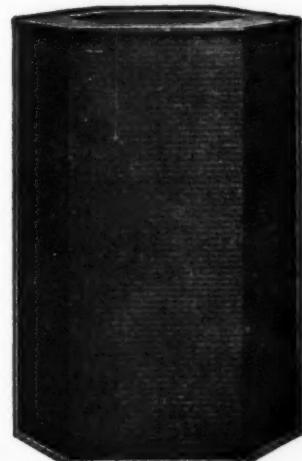
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**W4**

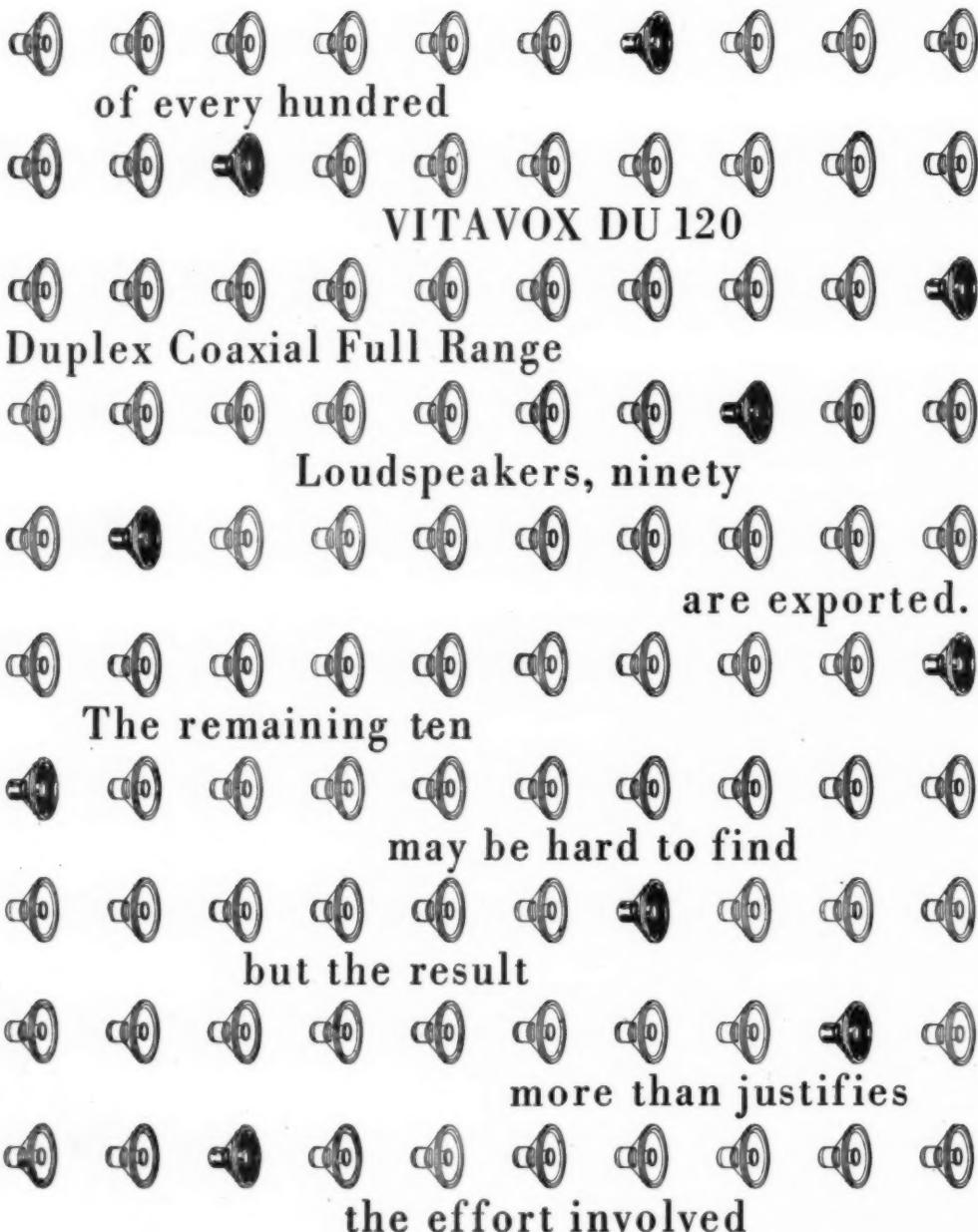
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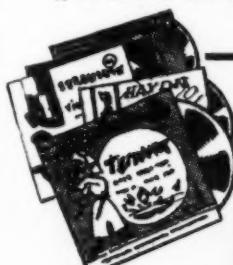
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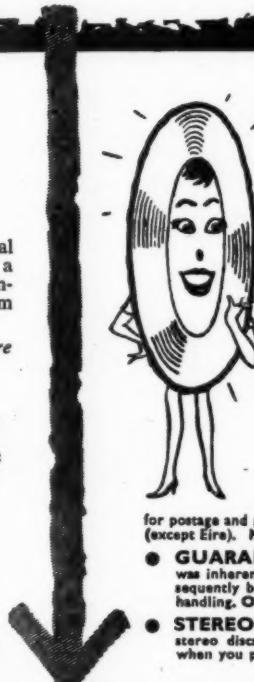
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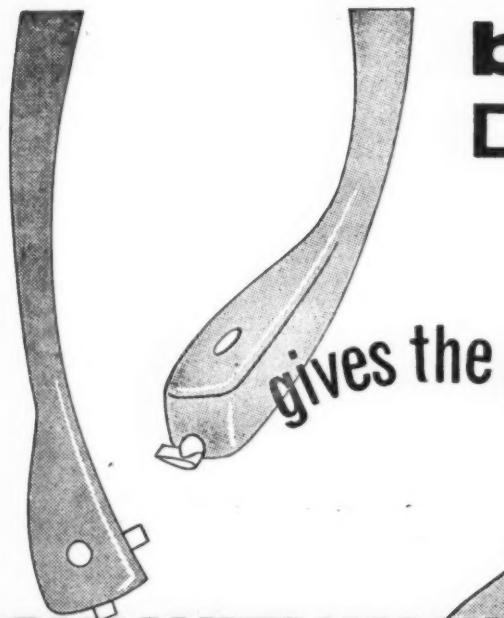
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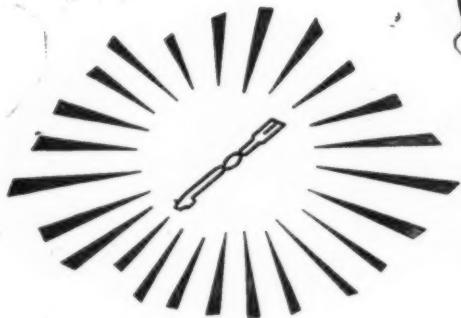
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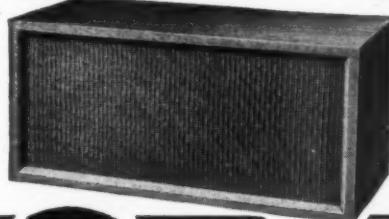


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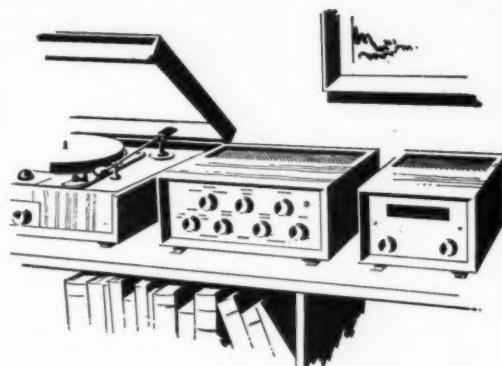
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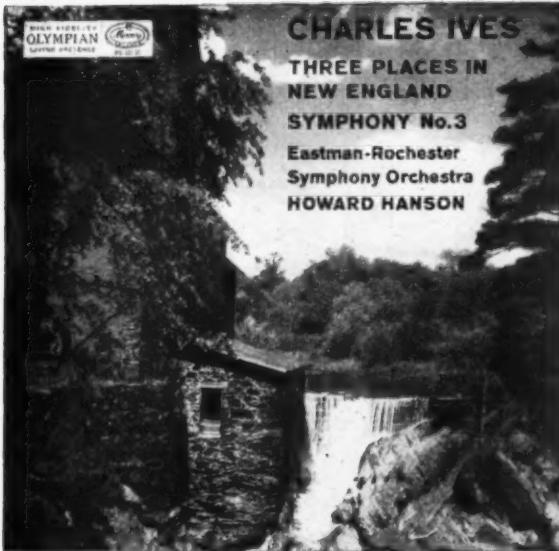
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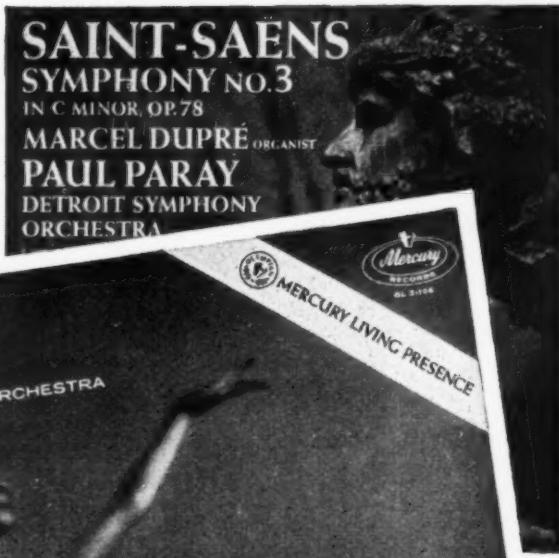
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# THE GRAMOPHONE

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QUARTERLY REVIEW

## THE GRAMOPHONE AND THE VOICE

By DESMOND SHAWE-TAYLOR

### Maria Callas

NOTWITHSTANDING the wonders of stereophony and *Das Rheingold*, notwithstanding the complete *Capriccio*, notwithstanding the Purcell and Handel centenaries, this has been for the vocal collector a Maria Callas quarter—just as the production of *Medea* at Covent Garden is likely to make the month of June a Callas-month for the opera-goer. Not only her complete recording of Cherubini's opera but her two latest recital discs have proved to be of the most extraordinary and absorbing interest, even by her own high standards.

If the gramophone had not been invented, future generations would have speculated vainly about the voice, technique and style of this astonishing singer. We read of famous prima donnas of the past—of Pasta, for example—that there was a certain “harshness” in the voice which was never quite “subdued”, but that the artist's genius and taste triumphed over all such drawbacks, and such reports are freely used by the more intemperate admirers of Maria Callas to demonstrate the stupidity of those who venture upon any criticism of their idol. But what we can never tell about those old singers is just how harsh their tone was, or just how serious were the flaws in their technical equipment; there is a point at which mere words break down in assessing such things, if only because we can only guess the standards against which these weaknesses were measured. We may, however, legitimately suppose the general standards of vocal tone and technique to have been a good deal higher in Pasta's time than today, if only as a result of comparing the type of music written for the voice then and now. Consequently, the harshness and imperfections of Pasta may well have been much less marked than those of Callas: more akin, perhaps, to those of Destinn, another glorious artist some of whose records (for example, the allegro of Agathe's aria from *Der Freischütz*) disclose unmistakable technical weaknesses.

That Maria Callas is a glorious artist, an interpreter of genius, there can be no doubt: the force and variety of her declamation,

the subtle coloration of her tone and the exquisite taste and skill of her phrasing place her in a category entirely her own. Even when her physical powers fail her—when her loud high notes become fear-somely strident and unsteady, or when some pianissimo thread of tone comes dangerously near snapping altogether—we are never in a moment's doubt as to the rightness of her musical and dramatic intentions. Seldom could we wish a word otherwise delivered, or a phrase otherwise shaped: within the limits of her physical powers, all is perfection—and no cold perfection either, but a fiery or delicate or quietly pathetic realisation of the innermost musical and dramatic idea. It is this power of imaginative penetration, coupled with sheer hard work and complete dedication to the task in hand, that has enabled Mme Callas to revive a whole succession of forgotten operas, and to reveal the qualities in them that amazed and captivated our grandparents.

If asked to name one record which contained the essence of her genius, I should be inclined to choose her recent disc of “Mad Scenes” (Columbia 33CX1645). The title seemed to suggest a rather cheap stunt, and on reading it I recalled an unlamented little Mado Robin recital called “Mado goes Mad”; but the result in the present case is very different. The choice of music—from Donizetti's *Anna Bolena*, Bellini's *Il Pirata* and Thomas's *Hamlet*—is as unconventional as it proves rewarding, and in each case the soprano brings to life these forgotten specimens of a genre long considered fit only for mirth and parody. To add to our pleasure, the record is technically well made and generously planned, with subsidiary characters and chorus present where required, and without the cuts which were inevitable in 78 versions of the *Hamlet* music and which would have been unavoidable in the Bellini and Donizetti scenes too, had these ever existed on 78. In such a case, the often inconvenient LP “recital” comes triumphantly into its own.

Two years ago I was lucky enough to see Visconti's brilliant revival of *Anna Bolena* at La Scala, with Callas as the tragic Queen of

England, and I have been hoping ever since that we should have a worthy recording at least of the final scene in the Tower of London, where the Queen is not entirely mad, but rather vacillating between sanity and a world of illusions. A striking orchestral phrase near the beginning of the scene is so like the introduction to Lady Macbeth's sleepwalking scene (in the same key of F minor) that it may perhaps have been in Verdi's mind when he wrote that passage—and we should remember that Giuseppina Strepponi used to sing in *Anna Bolena*. We have here no conventional mad scene with flute obbligato, but a long chain of ariosos, arias and recitations; the main feature is a limpid F major evocation of happier days, “Al dolce guidami castel natio”, upon which there breaks the sound of military drums announcing the Queen's impending execution, and restoring her to the realities of the situation. Her companions in misfortune enter; the page, Smeaton, is pardoned for his involuntary part in her downfall; then, to a strain curiously recalling *Home, sweet home*, she drifts away once more into forgetfulness of the present, breathing out a prayer to Heaven for release. Another sound is heard from outside: bells and the acclamation of the crowd at the crowning of their new Queen, Jane Seymour. Finally regaining her senses, Anna launches into a forceful cabaletta, with sequences of rising trills, in which she arraigns the guilty couple (“Coppia iniqua”), yet magnanimously pardons them as, with dignity and composure, she leads her companions to the block. The shifting emotions of this 20-minute scene are wonderfully conveyed by Mme Callas, who at one point achieves a sequence of softly rising turns which is remarkably accomplished simply as a feat of vocalisation. She is no less successful in the concluding scene from *Il Pirata*, which shows all Bellini's tender melodic sensibility, and in the *Hamlet* scene, the slow cantilena which will astonish those who may have thought Thomas a negligible composer.

The companion record (33CX1628) is called “Callas Portrays Verdi Heroines”, and is equally well planned—with one exception. How could the company which carefully supplied all the minor roles in *Anna Bolena* omit from the *Macbeth* sleepwalking scene the parts of Doctor and Waiting Gentlewoman which add so much to the dramatic perspective and are at one point almost required by the mere continuity of

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the music? Mme Callas is here at her best, notably at Lady Macbeth's counting of the hours ("Una! duel!"), and in the soft ascending and descending arpeggio to the high D flat at the end (her audible retreat is capitally managed at this point). The scene is preceded by Lady Macbeth's opening scene (here, surprisingly, Mme Callas makes less of the reading of the letter than Margherita Grandi used to do) and by the fine, gloomy aria "La luce langue", in which her repetition of the words "Nuovo delitto!" ("A new crime!") is given a haunting intensity of colour. On the reverse Mme Callas excels in the gentle G major section of the *Nabucco* aria, where she achieves delicate lacy decorative effects, but concludes this scene with some of those fierce notes which make one quite afraid to play the record until everyone is out of earshot! "Tu che le vanità" from *Don Carlo* is more consistently done, and the central section recalling the distant happiness of Elisabetta's life in France is given with much pathos. Throughout both records Nicola Recigno and the Philharmonia provide beautifully sensitive accompaniments (how inexplicable it is that this conductor should once have been booed at Covent Garden!); the only flaw in our enjoyment is the absence of texts and translations. When will E.M.I. realise the absolute necessity of these adjuncts?

Of *Medea* I will say less, since by the time this issue appears the subject will have been thoroughly ventilated in the press. The English Columbia edition sounds considerably more agreeable to my ears than the original Mercury set from which it is taken, but both are somewhat dry considering the excellent acoustics of La Scala, where the opera was recorded. I have found that my admiration for Cherubini has grown with each repetition. At first we may find the music too formal, but the sheer skill of the composition and especially the variety of figuration in the accompaniments become a source of deep pleasure, while as soon as Mme Callas appears she sweeps all before her. Just as the "Mad Scene" is perhaps the best of her single records, so I should call this the best of her complete opera sets. Serafin gives a noble and classical reading of the score; Mirto Picchi does well as Jason, and Miriam Pirazzini makes an affecting thing out of the G minor lament of *Medea*'s nurse. Only Renata Scotto, whose delightful Adina at the Stoll will be fresh in the minds of London opera-goers, is sadly disappointing as Glauce, delivering her brilliant C major aria near the beginning as though she had barely learnt the notes. Nor did I find her Columbia recital record satisfactory; there are some good moments, but much of the singing is rough and ready. On this showing she would have been classed in the old days as "a decent plumb-label artist", no more.

#### Some Recitals

An unexpected pleasure was the 10-inch Ljuba Welitsch recital issued by Philips (SBR6255) and enthusiastically welcomed by P.H.W. I call it unexpected, not because the excellence of the singing

surprised me, but because we in England had had no previous chance to hear the four 12-inch 78 sides from *Tosca* (three devoted to the Act 1 duet with Richard Tucker, the fourth to a "Vissi d'arte" far superior to her English 10-inch version), and because these excerpts sound perfectly smooth and "modern" in the present edition. What a glorious singer Welitsch was some ten years ago, when these records were made! Her account of *Tosca*'s music is on the whole superior to that in any of the numerous complete sets. She lacks, of course, the glowing upper register of Tebaldi: her A flats and B flats are perfectly in tune, but they do not "open out" like a flower in bloom. On the other hand, the tonal quality is wonderfully even throughout, and the refinement of detail together with the characteristic instrumental precision of the intervals afforded me such pleasure that I found myself playing the record again and again, and relishing every time such things as the dropping fourths on "Ma falle gli occhi neri" or the quick, easy octave rise on the suspected rival's name: "L'Attavanti", which so many *Toscas* hurl at us as though it were the Italian equivalent of "Ho-jo-to-ho". The two Johann Strauss arias (also new to us) and the two *Don Giovanni* arias (already known here on 78) are very nearly as good; in short, the record is intensely desirable. I hope that Philips will follow it up by transferring her *Salomé* Finale (now awkwardly split on a 45) to one side of another 10-inch disc, and coupling it with the set of Russian and German songs, with Paul Ulanowsky at the piano, which so far as I know completes the tally of Mme Welitsch's American Columbia recordings. These last, quite unknown in England, contain some exquisite things, notably Moussorgsky's *Little Star*.

Fischer-Dieskau's second miscellaneous Schubert recital (H.M.V. ALP1677) is one of the most attractive of his many attractive records. On the first side there are one or two songs of which he does not convey all the meaning. The sostenuto melody in *Dem Unendlichen* misses the note of inward rapture, and there is a touch of matter-of-factness about his *An die Musik*. Thereafter, however, both in familiar and unfamiliar material he is at his best. That strange and gloomy masterpiece, *Der Zwerg*, is worthy to rank with the regrettably rare version of Lula Mysz-Gmeiner, and Fischer-Dieskau brings out all the insouciance of *Die Taubenpost*, that piece of "flirting and sonneteering", as Richard Capell described it, which is all the more precious because it happens to be the very last song that Schubert wrote. Gerald Moore is his immaculate and intensely musical self, whether in the rippling counter-melodies of *Im Frühling* or in the pounding rhythms of *Auf der Brück*, and capital notes, texts and translation have been supplied by Arthur Jacobs.

We may expect a good many Purcell and Handel records this year, but the first two Oiseau-Lyre discs that have come my way, though welcome, hardly fill the need for a first-rate modern anthology of these great masters of song. One side of

OL50170 is devoted to instrumental excerpts from *Jephtha* and *Rodrigo*, the other to vocal excerpts from *Esther* and *Alcina*. In two arias from the latter Joan Sutherland does not fulfil our hopes—she sounds off colour; while in the wonderfully beautiful tenor song from *Esther*, "Tune your harps", William Herbert sings with a sense of strain that contrasts with the limpid accompaniment of oboe and plucked strings, which is most beautifully played. A Purcell and Alessandro Scarlatti record by Helen Watts (OL50173) is more satisfactory, though the Scarlatti side sounds very English, not only in accent but in approach; whereas the archly named *Songs for Courtiers and Cavaliers* (OL50128) with which Miss Watts made her brilliant gramophone début contained interpretations of Sigismondo d'India and other old Italian masters which were highly idiomatic.

Foreign singers sometimes sing English songs with a particular charm, and this was true of Elisabeth Schumann, as also of Conchita Supervia. Snap up before it vanishes the little 45 (H.M.V. 7ER5132) of Schumann in five English songs, all of them rare in their original form and one never before available. My only regret is that the original coupling of her *Where The Bee Sucks* has been omitted; and this can only have happened because to the compiler the titles looked unfamiliar. If he had heard them he must surely have preferred to *Down in the forest*, with its unsuitably heavy orchestral accompaniment, these two little treasures. They are the seventeenth-century *Song in "The She-Gallants"* by Eccles, and the lovely *Early Morning*, a setting of Hilaire Belloc by Graham Peel which Schumann caressed with incomparable art. The "new" Schumann is Sullivan's charming song, *Orpheus with his Lute*, which would also sound better with piano than with orchestra, but is radiantly sung, with a particularly pure high B flat at the final cadence. Strange that at the recording session no one thought of telling this most unalarming of prima donnas that we do not pronounce "Orpheus" to rhyme with "James Joyce"!

#### The Stereophonic "Rheingold"

Rather late in the day I have got around to hearing Decca's famous *Rheingold* on first-class stereophonic equipment, and have found the experience just as enthralling as was claimed. The man who has not yet sampled stereo is naturally obsessed with the novel idea of different sounds coming from different directions (as in the railway-train and ping-pong demonstration discs); and the man who is listening to stereo for the first time is sure to be on the alert for this effect. Paradoxically, however, the most striking feature of good stereo recording seems to be a weakening of the sense of direction: instead of being more or less conscious of a stream of tone playing directionally across the room like water from a nozzle, we feel comfortably surrounded and engulfed by sound: only now and again, usually at desirable moments, do we identify voices or instruments as coming

positively from this or that speaker. The main feature of stereo is the "spread" of the tone—and the consequent gain in realism; naturally, this effect must be most noticeable in large orchestral and operatic scores, but I am prepared to believe that it would also tell in Lieder and chamber music.

Was it good luck or good judgment that led Decca to tackle *Das Rheingold* as one of their first large-scale projects with the new technique? A bit of both, perhaps; anyhow, the results are startling, and one can hardly think of another work which demands and so handsomely repays just this tonal "spread". More even than the rest of the *Ring*, *Rheingold* is an affair of heights and depths, perspectives and illusions, light and shadow; and I think it is true, as A.P. implied, that our imaginations may well be more keenly stimulated by the mere sound of these records than by a stage performance. As I listened, I found myself thinking of Mr. E. M. Forster's wonderful evocation of Wagnerian magic in his short story, *The Celestial Omnibus*:

The colour and the sound grew together. The rainbow spanned an enormous gulf. Clouds rushed under it and were pierced by it, and still it grew, reaching forward, conquering the darkness, until it touched something that seemed more solid than a cloud. . . . The boy looked below, past the flames of the rainbow that licked against their wheels. The gulf also had cleared, and in its depths there flowed an everlasting river. One sunbeam entered and struck a green pool, and as they passed over he saw three maidens rise to the surface of the pool, singing, and playing with something that glistened like a ring.

"You down in the water—" he called. They answered, "You up on the bridge—"

There was a burst of music. . . .

Yes, it really does sound something like that; and I hope Decca will send Mr. Forster a set of their *Rheingold*—of course, with a nice machine to play it on!

My one disappointment in the actual sound came in the opening scene, where—as nearly always happens now in the opera-house, with the real singers concealed behind the stage—the voices of the Rhinemaidens were not sufficiently *present*: not warm and voluptuous enough, that is to say, for the almost Schubertian beauty of their music. The playing of the Vienna Philharmonic is rich and glowing, and Georg Solti gives a magnificently vital reading of the score, which contrasts strongly with the rather anaemic Wagnerian style lately displayed by Rudolf Kempe. Vocally, the performance is dominated by the splendid Alberich of Gustav Neidlinger on the one hand, and the no less glorious Fricka of Kirsten Flagstad on the other; George London makes quite a good Wotan, but he lacks their authority. Mme. Flagstad is suited down to the ground by this role which she has never played in the theatre. In the past she has often taken some years to get to the heart of music that was new to her; but she is Fricka to the life from first note to last: a goddess with a passion for order, accuracy and good housekeeping. I have always thought it delightfully characteristic of Fricka to

make that last-minute enquiry about the derivation of "Walhalla", and no less so of the shifty Wotan (but did Wagner intend this subtlety?) to evade the question and fob her off with a riddling answer!

#### Toscanini in Wagner

Though strictly speaking they lie outside the present context, I cannot forbear to mention here two thrilling R.C.A. records called "Toscanini conducts Wagner", which contain some splendid things—the *Tristan* Prelude and Liebestod, the *Meistersinger* Prelude and the *Götterdämmerung* Funeral Music—never before issued in England, played with a blazing intensity which (I must admit) drives all thoughts of the latest recording technique clean out of one's head! But why does this set contain only two records? A third is surely required, to round off Toscanini's Wagner legacy with the Helen Traubel *Götterdämmerung* Finale and the *Faust* Overture. How sad that there should be no Toscanini recording of a complete Wagner opera! Meanwhile, let us rejoice that his incomparable *Otello* set has reappeared on the R.C.A. label; no doubt the *Falstaff* will soon follow.

#### Capriccio

Richard Strauss's *Capriccio* might be called—like *Das Rheingold*, though in a different sense—the perfect gramophone opera. The two have in common their composers' curiously unpractical decision to keep an audience in its seats for some 2½ hours, and both are largely conversational. For all the refinement and beauty of its music, *Capriccio* really makes rather hard going in the theatre for the man who has not a perfect knowledge of German—and a seat so placed that he can hear almost all of Clemens Krauss's ingenious and witty libretto. I say "almost all", because in the ensemble passages it is out of the question for even a German to catch more than a stray word here and there. And so much depends on these words—as Columbia have mercifully acknowledged by the issue of an admirably faithful and graceful translation by Walter Legge, placed for once where it should be, *opposite* the German text and not interlined in different type like the Dubonnet advertisements. The same plan, I am glad to see, has been followed for Mr. Legge's *Rosenkavalier* also; and it only remains to ask why this more convenient treatment should be reserved for versions produced inside the firm! Some people persist in maintaining that the "line-by-line" arrangement (unknown in America) is superior; but surely its advantages are confined to those who neither have, nor hope to acquire, one word of the language in which the opera is being sung? When we buy an opera set, we are likely to play it over and over again; and gradually we find ourselves growing quite familiar with the original text, however little we may previously have known of the language. The E.M.I. system, by printing the often very free English (singing) translation in heavy, leaded type, makes it difficult to follow the original text in its lighter type-face; in fact, it tacitly assumes that we shall never want to do this.

9

The *Capriccio* recording is a triumph of fine ensemble, under Wolfgang Sawallisch, though now and then the singing is a little heavy and forceful for the conversational content. Elisabeth Schwarzkopf is at her best as the Countess Madeleine, and Nicolai Gedda, as the poet Olivier, makes a lovely thing out of the passage in which he describes the scene in the library when he first became aware of his love for her. Fischer-Dieskau, as the composer Flamand, begins rather heavily, but soon catches the tone; and the only serious weakness in the cast is Hans Hotter, who fails to bring off the big monologue of La Roche. This is admittedly not the most inspired page in the score; and there is some weakness also in the music allotted to the two Italian singers. Otherwise, one's admiration continually grows for the subtlety with which the veteran composer could draw fresh invention from so well-worked a seam. Of course the themes have not the memorable zest of the *Rosenkavalier* melodies; but the workmanship is throughout of the finest, and the whole opera—text as well as music—is a triumph of civilised ingenuity. No wonder that Strauss should have said after the first night, with tears in his eyes, "I can't do it any better than that!"

That first performance was the last great operatic occasion in Munich during the war, in late 1942, with Ursuleac as the Countess (she recorded the final scene, and sounded very wobbly). We in England first heard the opera on the occasion of its broadcast from Salzburg in 1950, with Lisa della Casa as the Countess; and I particularly remember this occasion, because just afterwards I received an utterly unexpected and radiantly enthusiastic telephone call from Elisabeth Schumann, who was then staying near London. She had been bowled over by the beauty of the music, which was of course quite as new to her as to the rest of us, and couldn't wait to share her pleasure with someone else—which was most typical of her endearing spontaneity. I hardly hoped then that we should some day have the whole thing on records to enjoy whenever we wished.

#### Dylan Thomas

A word, finally, of gratitude to Philips for having completed the English publication of all the Dylan Thomas "Caedmon" recordings with the issue of the original New York *Under Milk Wood*, with the poet as narrator and as the Reverend Eli Jenkins, and a small supporting cast which, though American, manages to convey quite a fair impression of this dream-Wales. The Philips set hasn't the finished quality of the Argo (B.B.C.) version, but no one can speak Dylan Thomas quite so well as himself, and there are many turns of phrase and quite lengthy passages which sound here inimitably right. The text differs considerably from the final (published) version as used by the B.B.C.

"THE GRAMOPHONE"

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# LETTER FROM AMERICA

By HAROLD C. SCHONBERG

THE month of May was Westminster's opera month, and the company came forth with no less than four hitherto unrecorded operas. At least one of those four is of unusual interest. It is Prokofiev's *The Flaming Angel*, which the composer completed in 1926. A powerful, imaginative piece of music, *The Flaming Angel* is calculated to send goose pimples down the back. It is prime middle-period Prokofiev, infinitely superior to the treacle that he was writing in his last years. The action takes place in sixteenth-century Germany and concerns a girl seized by a spirit she imagines to be from heaven. But before the opera is ended the listener passes through a psychotic case history and is left in doubt as to whether or not the flaming angel is a heavenly emissary or one from Satan. Faust and Mephistopheles take prominent roles. And the last scene, with the nuns of a convent in the grip of a demon (or angel?), tearing around in a frenzy, is one not calculated to make the Catholic Church too happy.

The score is sung by a predominantly French cast, leading roles taken by Jane Rhodes (not French), Xavier Depraz, Irma Kolassi, Janine Collard, Jean Giraudau and André Vessières. Charles Bruck leads the Paris Opéra Orchestra and the chorus of the Radiodiffusion Française on the three discs.

It is known that Domenico Scarlatti, he of the wonderful tiny sonatas, composed a dozen or so operas. Westminster has resurrected *Tetide in Sciro* and is presenting it with Italian singers and the Angelicum Orchestra of Milan conducted by Aladar Janes (three discs). The score turned up in Venice in 1953 and was revised by Terenzio Zardini. It seems to have been composed around 1700. Westminster is not presenting the entire opera, which probably ran for hours. As it is, these three discs surely give the idea. *Tetide in Sciro* is a stately classic work, with none of the puckish invention that the composer brought to his harpsichord pieces. The chances are that it will be more interesting to specialists than to the average collector. It is beautifully written (Zardini's editing seems to have been tasteful and honest)—but, then again, what piece of baroque music isn't? Of real personality, however, there is little.

The two other operas are of this century. Zandonai's *L'Uccellino d'Oro*, on one disc, with Italian singers and the Angelicum Orchestra under Silvio Florian, was composed in 1906 and is a musical folk tale. Its musical idiom is entirely conventional, with traces of Puccini and earlier Italian composers, but it is rather charming in its melodic ideas, and is seldom pretentious. Most listeners should have a good time with the score. The fourth of the Westminster operas is Hugo Weisgal's *The Tenor*, with a libretto after Wedekind. Weisgal is a Czechoslovak-born composer now resident

in America. He has been strongly influenced by the twelve-tone school, though he handles the technique rather freely. His melodic line is full of unconventional skips and often he falls back upon a form of *Sprechgesang* (again a bit different from strict twelve-tone *Sprechgesang*). With all this, there is a latent feeling for melody and even a certain amount of personality. The libretto is altogether expressionistic. It revolves around a tenor whose make-believe roles on the operatic stage are more important than love. The singers on these two discs are Richard Cassilly, Richard Cross, Doris Young, Dorothy Coulter and a few others, with the Orchestra of the Vienna State Opera conducted by Herbert Grossman.

The much-heralded *Rheingold* has been released by London, and an impressive set it turns out to be. There is, however, one miscasting, and that is George London as Wotan. Never the possessor of a very sensuous-sounding voice, London is beginning to sound dry, and he has some technical troubles these days. For one thing, he has trouble producing a sustained tone without wavering. Otherwise the cast is as fine a collection of Wagnerian heroes and heroines as could be brought together these days, with special attention to the miracle of Kirsten Flagstad and the resounding work of Eberhard Waechter. This is a singer to watch. The recorded sound of the *Rheingold* is everything advance notices said it would be. We have had to wait a long time for *Rheingold* on records—almost a hundred years (when did Edison invent the phonograph?)—but now we have a brilliant one. *Siegfried* should follow (but who can sing the title role?).

The only other opera on the agenda this month comes from Columbia, which gives us a *Linda di Chamounix*; sung by Antonietta Stella, Cesare Valletti, Giuseppe Taddei, Renata Capechi and Fedora Barbieri. Tullio Serafin conducts the chorus and orchestra of San Carlo, Naples, in the three discs. On paper this looks like an unusually fine cast. Somehow the performance has not turned out too well, however. Stella's singing is hard, driven and not always on pitch. She can sing beautifully—one remembers several fine things from her in recent years at the Metropolitan Opera—but she does not have much consistency. Taddei is not in especially good voice, and Barbieri makes some unpleasant noises. Her singing has not changed much since she was at the Metropolitan. The voice is still big and opulent, but badly produced, with a wide vibrato. Valletti is the only really dependable member of the cast.

Some of the best singing of the month comes on a pair of Decca discs. Dietrich Fischer-Dieskau, in fifteen songs by Brahms, is a smooth, polished interpreter, and Jennie Tourel, in a programme of French and Italian songs, sings with the most pointed of styles. Hers is not a particularly

attractive-sounding voice, and the chances are it never was; but she knows more about the art of singing and interpretation than almost anybody before the public today. A high spot on her disc is the haunting way she sings Poulenc's *Violon*.

Two good piano performances have come this way. On three Westminster discs, Nadia Reisenberg plays all of Chopin's mazurkas (except two posthumous ones of no great importance), the Barcarolle, Berceuse and Allegro de Concert. Her playing is sensitive, idiomatic and beautifully coloured. And Leonard Pennario, who has recorded some rather indifferently-played Chopin, comes up with the four scherzos on a Capitol disc and makes us wonder why he does not always maintain this level. He is technically secure, his rhythm is unflagging, and he pulls none of those tricks of "interpretation" that have so marred some of his previous discs.

## INDEX TO REVIEWS

★ indicates a stereophonic recording.	Page
ADAM Giselle—Vallet★ (mono also)	54
ALBINONI Concerto a cinque, Op. 5, No. 1	60
BACH, J. S. Brandenburg Concerto No. 3	54
Chromatic Fantasia and Fugue, BWV903	64
Concerto for Flute, Violin, Clavier and Strings, BWV 1044	54
Keyboard Works—Carl Seemann	62
Organ Works—Fernando Germani	62
Suite No. 3 in D major—excerpt★	72
BACH, W. F. Clavier Sonata No. 2	62
BALAKIREV Islamey★	54
BARBER Adagio for Strings★	72
BARTOK Sonata for Solo Violin	61
Sonata No. 1 for Violin and Piano	61
BEETHOVEN Concerto for Violin, 'Cello and Piano, "Triple Concerto"	55
Coriolan Overture★ (mono also)	54
Egmont Overture	54
Fidelio—excerpts	70
Mass in C major—complete★	64
Piano Concerto No. 5	55
Piano Sonatas Nos. 7, 23	62
Piano Sonatas Nos. 21, 23	63
Romances	74
Symphony No. 7	54
BENDA Trio Sonata	69
BERLIOZ Carnaval Romain Overture	56, 60
Le Corsair Overture	60
BIZET L'Arlésienne—excerpts★	69, mono 74
Jeux d'enfants—excerpts	69
La Patrie Overture	60
Les Pecheurs de Perles—excerpts	66
BLACK Overture to a Costume Comedy	72
BLISS Things to Come Suite★	69
BOCCHERINI Quintet, Op. 13, No. 5—Minuet	60
BORODIN Prince Igor—excerpts	71
Quartet in D major—Nocturne★	72
BRAHMS Ballades, Op. 10, Nos. 1-4	63
Intermezzo, Op. 117, No. 2	64
Piano Concerto No. 2★ (mono also)	55
Piano Quartet No. 2★	61
Rhapsody, Op. 79, No. 2	62
Value in A major	62
Waltzes, Op. 39, Nos. 1-16	63; Nos. 8, 15



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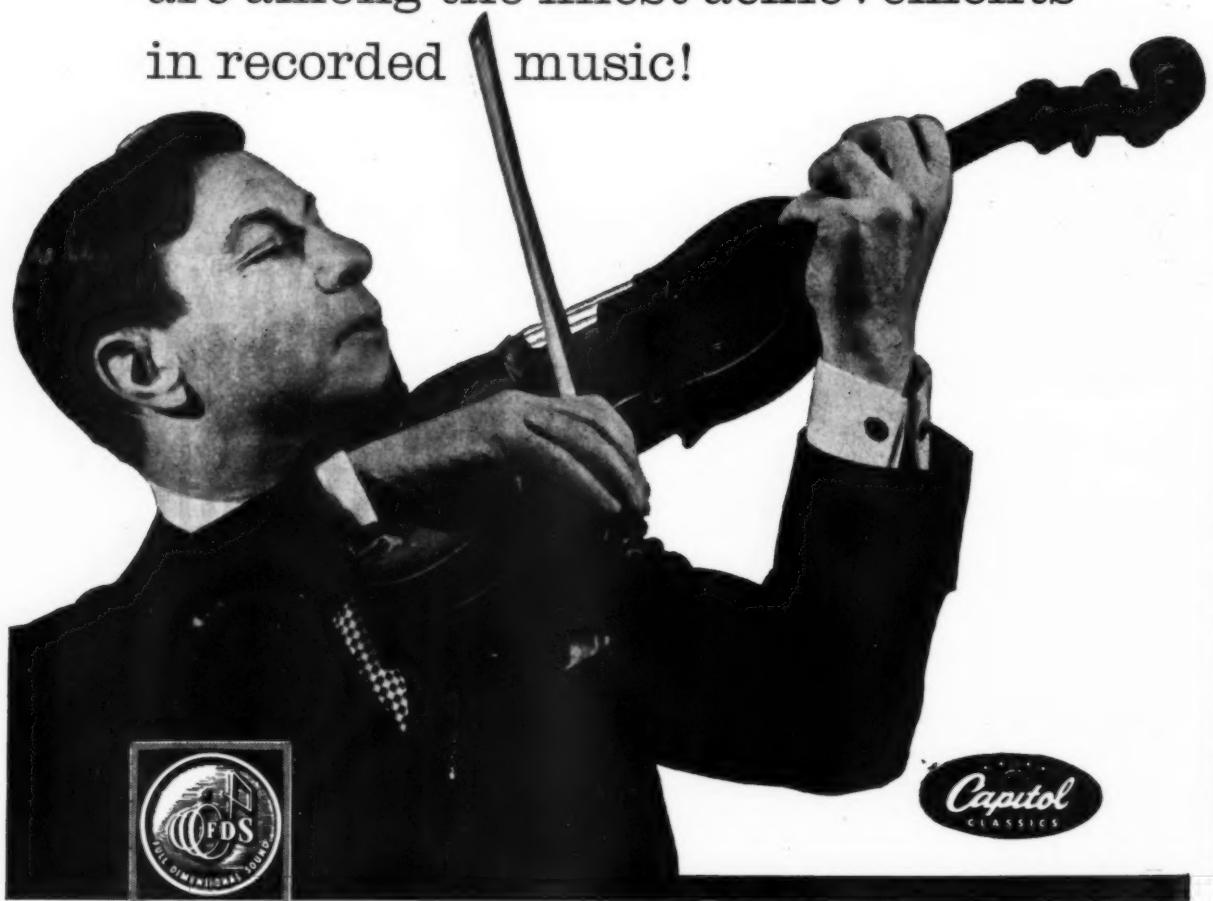
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Concerto in A minor—DVORAK;

Concerto in A minor—GLAZOUNOV  
with the Pittsburgh Symphony Orchestra  
conducted by William Steinberg **P8382**

	Page		Page
BRUCH Violin Concerto No. 1—complete	69	Adagio only	69
CATALANI Loreley—Dance of the Water Nymphs	68		
La Wally—Prelude Act 3	68		
CHABRIER España	68, 72		
Le Roi malgre lui—excerpt	61		
CHERUBINI Medea—excerpts	66		
CHOPIN Berceuse, Op. 57	64		
Piano Works—Emmanuel Bay★	72		
Piano Works—Shura Cherkassky	63		
Piano Works—Alexander Uninsky	74		
Les Sylphides—excerpts	69		
Waltz, Op. 64, No. 2	64		
Waltzes, Nos. 1-14	68		
CORELLI Sarabanda, Giga e Badinerie	60		
DEBUSSY Clair de lune	62, 64, 74		
Prelude à l'après midi d'un faune	69		
DELIBES Coppelia—excerpts	69		
Les Filles de Cadiz—excerpt	74		
Sylvia—excerpts	69		
DONIZETTI The Daughter of the Regiment Overture	56		
Don Pasquale Overture	56		
L'Elisir d'amore—excerpt	71		
Lucia di Lammermoor—excerpts	67		
DVORAK Serenade, Op. 44	56		
Slavonic Dance, No. 10	61		
ELGAR Enigma Variations—excerpts	74		
Pomp and Circumstance March No. 1	61		
FALLA The Three Cornered Hat—excerpts	69		
Ritual Fire Dance	64		
FLOTOW Martha—excerpt	71		
GADE Jalousie	72		
GERSHWIN Porgy and Bess—Symphonic Picture	56		
GIBBONS Church Music★	65		
GIORDANO Andrea Chenier—excerpt	71		
Fedora—excerpt	67		
GLINKA Russian and Ludmilla Overture	56, 68		
GOULD Latin-American Symphonette	56		
GOUNOD Faust—excerpts	69, 74		
Petite Symphonie for Wind	56		
GRAINGER Londonderry Air★	72		
GRANADOS Goyescas—Intermezzo	72		
GRIEG Peer Gynt Suites Nos. 1 and 2★ (mono also)	57		
Piano Concerto in A minor★	59, mono 68		
HANDEL Julius Caesar—excerpts★ (mono also)	70		
Messiah—excerpt	74		
Overture in D minor	57		
Royal Fireworks Music Suite	57		
Samson Overture	57		
Sonata for two violins and piano, Op. 2, No. 7	69		
Water Music Suite	57		
HANDL, JACOB Motets	65		
HASSLER Motet	65		
HAYDN Deutsche Tanze, Nos. 1-4	54		
Serenade	60		
IVES Three Places in New England	57		
Third Symphony	57		
LALO Le Roi d'Ys Overture	60		
LECOQ Mamzelle Angot—Ballet Music★ (mono also)	58		
LECUONA Andalucia	72		
Malaguena	72		
LEONCAVALLO I Pagliacci—excerpt	74		
LISZT Hungarian Rhapsodies Nos. 1 and 2★	57		
Mephisto Waltz	68		
Piano Concerto No. 1	68		
Piano Sonata in B minor	63		
Les Preludes	68		
Soirée de Vienne No. 7	68		
Valse Oubliée	68		
LITOLFF Concerto Symphonique—Scherzo	61		
MASCAGNI Cavalleria Rusticana—excerpts	67, 71, 73, 74		
MASSENET Manon—excerpt	67		
MENDELSSOHN Violin Concerto★	57		
MOUSSORGSKY Sorochinsk Fair—Gopak	68		
MOZART Clementina di Tito Overture	58		
Cosi fan tutte—excerpts★	70, mono 58, 67, 70, 74		
Don Giovanni—excerpt	68, 70		
Entführung aus dem Serail Overture	58		
Exultate, Jubilate—excerpt	65		
Idomeneo Overture	58		
Impresario Overture	58		
Mass in C minor—excerpts	65		
Misera dove son?, K. 369	65		
Nozze di Figaro—excerpts	58, 67, 74		
Piano Concerto No. 20	58		
Piano Concerto No. 27	68		
Quintet in E flat major, K. 452	58		
Il Re Pastore—excerpt	65		
Three German Dances	74		
Die Zauberflöte—excerpts	58, 65, 70		
OFFENBACH Gaite Parisienne—excerpts	58, 69		
Tales of Hoffmann—excerpts	74		
PADEREWSKI Minuet, Op. 14, No. 1	64		
PADILLA El Relicario	72		
PARADIES Sicilienne	60		
PONCE Estrellita	72		
PROKOFIEV Cinderella Ballet Suite, Op. 87★	58		
Lieutenant Kije—Suite	58		
PUCCINI La Fanciulla del West—complete★	67		
Manon Lescaut—excerpt	71		
Tosca—excerpt	67, 71		
RACHMANINOV Melodie, Op. 3, No. 3	64		
Symphony No. 3★ (mono also)	59		
RAFF Cavatina, Op. 85, No. 3	62		
RIMSKY-KORSAKOV Flight of the Bumble Bee	68		
Golden Cockerel Suite★	54, excerpts (mono) 69		
Russian Easter Festival Overture★	54, 59, mono 59, 70		
Snow Maiden—Dance of the Tumblers	68		
ROSSINI Barber of Seville—excerpts★ (mono also)	67		
La Boutique Fantasque—excerpts	69		
La Cenerentola—excerpts★	67, mono 67, 70, 73		
L'Italiana in Algeri—excerpts★	67, mono 67, 70		
Semiramide—excerpts★ (mono also)	67		
Sonatas Nos. 5 and 6	60		
Stabat Mater—excerpts★ (mono also)	67		
William Tell Overture★	72		
SAINT-SAËNS Danse Macabre	68		
Samson et Dalila—excerpt	67		
Symphony No. 3	59		
SARASATE Zigeunerweisen	69		
SCARLATTI, DOMENICO Sonata, L. 23, 290, 413	64		
SCHUBERT Fantasia in C major, D. 760, "Wanderer"	68		
Impromptus, D. 899, Nos. 1-4 and D. 935, Nos. 5-8	64		
Piano Sonata No. 16	64		
Piano Trio No. 1★	62		
Rosamunde Overture	56		
Rosamunde Ballet—excerpts★	59		
SCHUMANN Abendlied, Op. 85, No. 12	62		
Carnaval—excerpts	69		
Novelettes, Op. 2, No. 7	64		
Piano Concerto in A minor★ (mono also)	59		
Romance, Op. 28, No. 2	64		
SMETANA Bartered Bride Overture	56		
Ma Vlast—complete★ (mono also)	59, excerpt 68		
SPONTINI La Vestale—excerpts	71		
STRAVINSKY Petrushka—excerpt	69		
STRAUSS, JOHANN Le Beau Danube Ballet—excerpts	60		
Die Fledermaus—excerpts	74		
Graduation Ball Ballet—excerpts	58		
Der Zigeunerbaron—excerpt	74		
STRAUSS, RICHARD Dance Suite★ (mono also)	60		
Der Rosenkavalier—excerpts	70		
Salomé—Dance of the Seven Veils★ (mono also)	60		
Songs—Hilde Gueden	65		
Tod und Verklärung★ (mono also)	60		
SULLIVAN Di Ballo Overture	61		
Mikado—excerpts★ (mono also)	72		
Pirates of Penzance—excerpts★ (mono also)	72		
SUPPE Light Cavalry Overture★	72		
Poet and Peasant Overture★	72		
Schubert Overture	73		
SWEELINCK Motet	65		
TCHAIKOVSKY Eugene Onegin—complete	67, excerpts 61, 71		
The Months—November	64		
Nutcracker Suite—excerpts	69, 74		
Quartet in D major—Andante Cantabile★	72, mono 61		
Romeo and Juliet Fantasy Overture	56		
Serenade for Strings—Waltz★	72		
Sleeping Beauty Ballet—excerpts	69		
Symphony No. 6 "Pathétique"	60		
Violin Concerto★	57		
1812 Overture★	72		
TELEMANN Sonatas in D minor and F major	61		
VERDI Aida—excerpts	67, 69, 71, 74		
Don Carlo—excerpt	68		
I Lombardi—excerpt	74		
Nabucco—excerpt	74		
Otello—excerpt	68		
Rigoletto—excerpt	71, 74		
La Traviata—excerpt	71		
Il Trovatore—excerpt	74		
Various Overtures—Antal Dorati	60		
VIVALDI 'Cello Sonata No. 5	62		
WAGNER Lohengrin—excerpts	68		
Die Meistersinger—excerpts	70		
Tannhäuser—excerpts	66		
Die Walküre—excerpts★	70, mono 68, 70		
WALTON Façade Suites Nos. 1 and 2★ (mono also)	58		
WEBER Euryanthe Overture	56		
Invitation to the Dance	69		
Jubel Overture★ (mono also)	54		
Oberon Overture	56		
ZICH Nonet in F minor, "Chod Suite"	62		
COLLECTIONS			
Ambrosian Chant	65		
Brass Band Music—Foden's Motor Works Band	73		
Brass Band Music—Foden's, Fairway Aviation and Morris Motors Massed Bands★ (mono also)	72		
Choir of St. John's College, Cambridge★	65		
Choir of King's College, Cambridge★	65		
Military Band Music—Band and State Trumpeters of the Royal Horse Guards★	72		
Military Band Music—Irish Guards' Band	73		
Military Band Music—Massed Pipes and Drums of the Scots Guards	73		
Morriston Orpheus Choir	73		
National Anthems of the World—Grenadier Guards' Band	73		
Operatic Recital—Jussi Björling	71		
Vlaamsche Dances—Henry Krips	73		

# ANALYTICAL NOTES AND FIRST REVIEWS

By

ROGER FISKE . . . TREVOR HARVEY . . . PHILIP HOPE-WALLACE  
 MALCOLM MACDONALD . . . WILLIAM S. MANN . . . JEREMY NOBLE  
 ANDREW PORTER . . . ALEC ROBERTSON . . . LIONEL SALTER . . . DENIS STEVENS



★ indicates a stereophonic recording

## ORCHESTRAL

**ADAM.** *Giselle*—Ballet (arr. Büsser).  
 Paris Conservatoire Orchestra conducted by Jean Martinon. Decca Mono LXT5515: ★Stereo SXL2128 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

**Mono:**  
 Paris Op., Blareau (12/53) (R) LXT5378  
 Paris Cons., Wolff (4/59) RB16086

**Stereo:**  
 Paris Cons., Wolff (4/59) SB2018

When the first side started I thought this was really going to be a complete recording of Büsser's Edition; partly because Martinon and his orchestra were playing passages that Blareau and/or Wolff omit, and partly because Martinon was driving Adam's music along at such a lick (the score intimates a total duration of 64 minutes). But in the event there are some cuts, though fewer than in the other versions.

Martinon gets a lively and fairly polished account of the music from his band. It is the same band that recorded *Giselle* for R.C.A.; they must have had enough of Adam-Büsser by now, to judge from the shuffles and chair-squeaks that come over so clearly. The mono recording is very clear and enjoyable; in stereo the sound is more clearly balanced than that of R.C.A. (which is heavier in bass with a thinner violin tone, by comparison). This is the most enjoyable of the three French recordings, though less enjoyable than the complete two-disc Fayer/H.M.V. set on CLP1210-1.

W.S.M.

**BACH.** *Concerto in A minor for Flute, Violin, Clavier and Strings, BWV1044.* Joseph Bopp (flute), Rodolfo Felicani (violin), Eduard Müller (harpsichord), members of the *Schola Cantorum Basiliensis* conducted by August Wenzinger. D.G.G. Archive Mono AP13049 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Solisti di Zagreb, Janigro (9/57) PVL7031 Adeney, G. Jones, Dart, Philomusica (10/58) OL50168 Elsner, Mess, Lautenbacher, Stuttgart, Reinhardt (12/58) PL10730

The triple concerto, which Bach put together from three of his existing works, is well represented on disc, most enjoyably

perhaps on the *Oiseau-Lyre* disc. But there is room for an uncoupled disc, and here it is, from the team that gave us the *Brandenburgs*. There was room for disagreement about the merits of that set, but this concerto is without doubt a success, performed with a lot of vitality and an attractive instrumental blend. The sound is fuller and rounder than that of the *Oiseau-Lyre*, and the performance less sedate than that of the Vox version which I reviewed lately. On the other hand the *Philomusica* give a more sparkling account of the curious and exhilarating third movement, and the harpsichord's right hand is better balanced with the flute and violin in the second movement—the *Archive* makes the flute too prominent here; the *Baslers* play short French grace-notes, the *Philomusica* long ones which sound more attractive. If you want the triple concerto by itself the new *Archive* will give much pleasure.

W.S.M.

**BACH.** *Brandenburg Concerto No. 3 in G major, BWV1048.*

**HAYDN.** *Deutsche Tänze, Nos. 1-4.* Danish State Broadcasting Chamber Orchestra conducted by Mogens Wöldike. H.M.V. Mono 7ER5144 (7 in., 11s. plus 3s. 7d. P.T.).

A fair performance of *Brandenburg* No. 3, with steady, sensible tempi, but without a middle movement of any kind. The Haydn dances are delightful but very short. Wöldike gives a clean and crisp performance, and his admirable little band plays with precision and clarity. The recording is not too well balanced in the Haydn, where woodwind seem somewhat overpowered by strings. D.S.

**★BALAKIREV.** *Islamey—Oriental Fantasy.*

**★RIMSKY-KORSAKOV.** *Russian Easter Festival Overture, Op. 36. Golden Cockerel—Suite.* Philharmonia Orchestra conducted by Sir Eugene Goossens. H.M.V. Stereo ASD262 (12 in., 30s. plus 9s. 9d. P.T.). Mono: ALP1490 (10/57).

I found it interesting to come back to this record after eighteen months or so, and instructive to compare the stereo and mono pressings. The virtues of the interpretation are certainly highlighted by the stereo disc, but the tiny defects in intonation show up just as boldly, so that what you gain in one you lose in another. The Rimsky-Korsakov suite is a difficult piece to bring off because the general sense of the work consists of a slow build-up to the rousing finale. If only there were some way of

letting the full orchestra loose right at the beginning (perhaps by recording the last movement first?) it would give them added confidence, and I do find on repeated playing that there is a suspicion of restraint or hesitance; not enough to spoil one's enjoyment, though. The last few pages of the *Russian Easter Festival Overture* are certainly a resounding success. D.S.

**BEETHOVEN.** *Coriolan Overture, Op. 63.*

**WEBER.** *Jubel Overture, Op. 59.* Suisse Romande Orchestra conducted by Ernest Ansermet. Decca Mono CEP594: ★Stereo SEC5016 (7 in., 11s. plus 3s. 7d. P.T.).

In 1818 Friedrich August celebrated his golden jubilee as King of Saxony; for the occasion Weber, then director of the Dresden Opera, composed the *Jubel Overture*. It is suitably triumphant, and sounds particularly appropriate to British ears in that the final hymn of joy turns out to be an elaborate version of *God Save the Queen*. Nearly all the triumph is well brought out in Ansermet's reading, which stresses the breadth of the music rather than its vitality. *Coriolan* is a little less successful; here somewhat greater vitality is really rather essential, and a variable basic pulse hinders rather than helps the flow of the music. The mono version of the disc has quite a good sound to it, but by comparison the stereo lacks something in both brilliance and depth.

M.M.

**BEETHOVEN.** *Symphony No. 7 in A major, Op. 92. Egmont Overture, Op. 84. Philharmonic Promenade Orchestra conducted by Sir Adrian Boult.* Top Rank Mono XRC6004 (12 in., 24s. 3d. plus 7s. 11d. P.T.).

T.H. reviewed Boult's readings of Beethoven's 3rd, 5th and 6th symphonies last month; and here the series continues with No. 7, another Boult speciality. The P.P.O. strings sound a shade shrill at times, in the symphony, though they are excellent at the beginning of the *Allegretto*, in the coda of the finale, and in the *Egmont* overture throughout; the characteristic of this disc, however, is the unusual but very apt and pleasing prominence of woodwind, who have a lot of important music to play in this symphony, and can really be heard playing it—and very well too.

The *Egmont* overture is one of the most impressive interpretations I have ever heard, to be matched with those of Toscanini and Furtwängler and Klempener. Particularly thrilling are the bite of the strings in the second subject, the impetus and precision of the dummy accompaniments, the return to the first theme (what the Germans call the "lead-back"), and the soft chords before the Victory Symphony.

The best things in the reading of the symphony are the *Allegretto* (except for the fugato which is taken slightly *meno mosso*), the rarely observed repeat of the second half of the *scherzo*, and the momentum behind the finale. Boult takes the quick part of the first movement just

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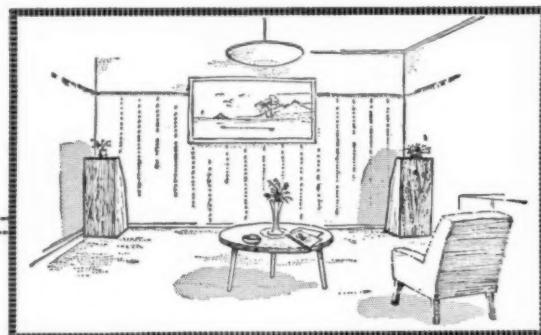
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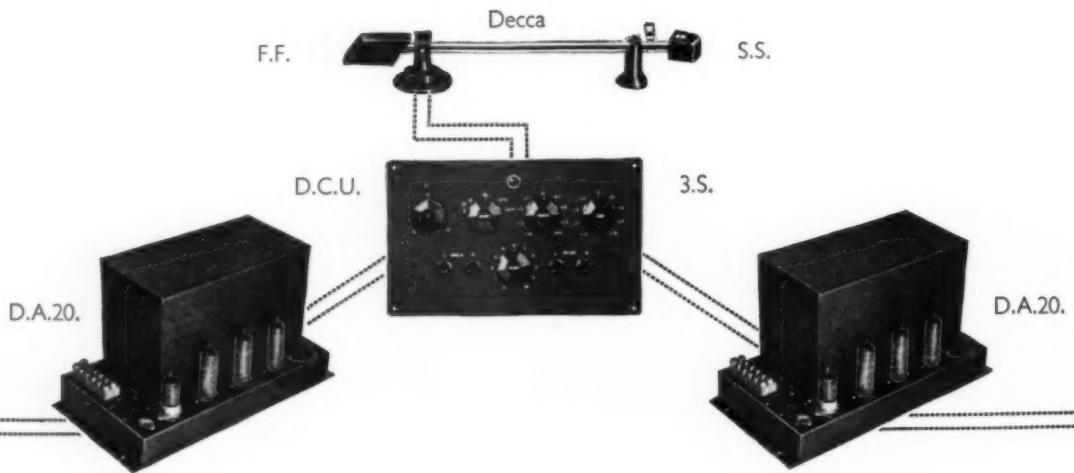
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that bit too fast for my taste—it sounds not just jaunty but actually saucy—and the dynamic accents in the first group of subjects and the development sound rather exaggerated and fussy. Similarly the Trio of the third movement goes faster than the scherzo, and I think faster than is good for the noble fortissimo repeat of the tune—it doesn't sound quite heroic enough. Resonance almost adds an extra note to the opening gesture of the finale. In general this is a fine and vital performance, only to be faulted by the sternest and most exalted standards. The presentation is favourable (price range, a superb bonus, a really stout sleeve), and makes a definite contribution to a highly competitive discography.

W.S.M.

**BEETHOVEN. Piano Concerto No. 5 in E flat major, Op. 73, "Emperor".** **Mindru Katz** (piano), **Hallé Orchestra** conducted by **Sir John Barbirolli**. Pye Mono CCL30152 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

Piano-playing that is strong, clear, and sensitive is most happily backed with a string sound that is far stronger and more cohesive than it has recently been on many Hallé records: a most welcome improvement. Indeed, the improvement makes it very possible indeed to consider this new disc to be well up among the best of the *Emperors* available; for Katz and Barbirolli do agree on a most satisfying reading of the work. They stress its strength and solidity rather than its brilliance, a balance of emphasis obviously more noticeable in the outer movements than in the more reflective *Adagio*. But this *Adagio*, too, is most happy, with a choice of tempo that allows a discernible forward movement to be combined with what at the time strongly suggests itself to be exactly the right degree of rubato on Katz's part. Certainly he seldom takes Barbirolli or the tensed string players anguishedly awaiting their isolated *pizzicato* notes by surprise; and this is a major achievement.

The same strings (at a much less anguished moment) produce a most beautiful tone for the slow movement's opening. Throughout, in fact, the recording allows a good tone to the orchestra as well as to the piano; but it must be admitted to allow its principal favours to the soloist. For he is balanced almost everywhere somewhat forwardly, not to the point of even beginning to ruin the music, but certainly to the point of obscuring what should be an occasional woodwind prominence (the bassoon is the principal sufferer), and of taking some small proportion of steam from the louder tutti—since a reproducer adjusted to full pressure here will probably present an overbearing pianist when his turn next comes round. The traditional danger spot in this work—the timpani solo just before the end—comes off very well indeed, however, with good balance and clear drum notes. And piano tone as strong and clear as this is though out, might well be considered to compensate for a much less happy general orchestral sound than is in fact in evidence here.

M.M.

**BEETHOVEN. Concerto in C major for Violin, 'Cello and Piano, Op. 56.** **David Oistrakh** (violin), **Sviatoslav Knushevitsky** ('cello), **Lev Oborin** (piano), **Philharmonic Orchestra** conducted by **Sir Malcolm Sargent**. Columbia Mono 33C1062 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

This record of the Triple Concerto is the only available version in this country of a Beethoven work that has for various reasons never become a popular favourite and yet is of great importance in the composer's development. Let me emphasise, therefore, that whatever criticisms I may have to make of the record, its appearance is extremely welcome. Concert performances of this concerto will never be other than very infrequent, if only because of the expense of assembling three soloists who must be absolutely first-class, individually and as a team. (I remember only one performance and a remarkable one. It was at Edinburgh, when that university gave honorary degrees to Fritz and Adolf Busch. At a commemorative concert Fritz Busch conducted the Triple Concerto with a solo team of brothers, Adolf and Hermann, with Serkin as pianist—some occasion!)

But there is another reason for the concerto's infrequent performance, the nature of the music itself, and on this, may I quote Tovey?—his whole note on the work in his *Essays in Musical Analysis*. Volume 3 (O.U.P.) is of great value. Tovey refers to certain works which "make a less powerful and less definite impression on us than others. A close study and a sympathetic hearing of such works is a valuable experience not obtainable from greater things. Without the Triple Concerto Beethoven could not have achieved the Pianoforte Concertos in G and E flat, nor the Violin Concerto". Later he says, "the material both of ornaments and themes is severely simple. Players and conductors (and audiences, Tovey might have added) who are not satisfied with art for art's sake put all this more shortly and say that the work is dull. Beethoven cannot be thus lightly dismissed, even in a work which is a stepping-stone to greater things".

Every Beethoven lover, of whom there seem to be legions these days, should in fact tackle the Triple Concerto and since there are never likely to be frequent public performances, here is a work of which a recording is of the utmost value. In composing the concerto Beethoven set himself several problems, not the least of which was the balance between a group of soloists and a symphony orchestra. This problem has now also to be solved by recording engineers and it has here been tackled with fair success. The solo violin does sometimes sound relatively distant, especially when its line is high; yet at another time (miniature score, page 27) it is too strong for the 'cello, which should be *marcato* against the violin's mere figuration. The piano tone is close and very woody indeed, quite unlike the piano sound we normally get from Columbia, and this may well be accounted for by problems of placing instruments and microphones. You can brighten the piano tone but at the expense of the orchestra, which

then sounds rather spiky. Several things, in fact, made me realise that the engineers had a problem on their hands, yet they have made a good shot at solving it, even if not an entirely perfect one.

As to the playing, most of it is of the quality that one would expect from such a team. Oistrakh has a passage or two where he is not quite in his best form, but for the rest he plays with the authority we know so well. Knushevitsky, who has a part of predominant importance and sometimes of great difficulty, mostly plays beautifully and Oborin is excellent. The ensemble of the soloists is superbly good, while as to the orchestral contribution, one need only remark that it is in Sir Malcolm's immensely experienced hands.

The performance itself is mostly satisfying—and wholly so in the beautiful account of the slow movement. I am less happy about the finale, where the opening theme is played in a curiously flaccid manner: indeed, the start of the movement (the solo 'cello leads off) is so indeterminate in effect that one can scarcely sense what speed is being adopted. I know it is marked *sotto voce*, but the movement is a polonaise and surely wants a touch more point to its rhythm. This it gets later on, not least because the conductor insists on it. Some of the charm of this movement is missed, which is a pity, for it should be the most immediately likeable part of the whole work.

This is a very valuable addition to recorded Beethoven, however, and despite its defects should be missed by no one who wants to understand the composer. Yet there is nothing like rivalry and I hope its appearance will perhaps stimulate others to have a shot at overcoming the many problems.

T.H.

**★BRAHMS. Piano Concerto No. 2 in B flat major, Op. 83.** **Emil Gilels** (piano), **Chicago Symphony Orchestra** conducted by **Fritz Reiner**. R.C.A. Stereo SB2032 (12 in., 28s. 9d. plus 9s. 4d. P.T.). Mono: RB16142 (5/59).

**BRAHMS. Piano Concerto No. 2 in B flat major, Op. 83.** **Louis Kentner** (piano), **Philharmonia Orchestra** conducted by **Sir Adrian Boult**. H.M.V. Mono ALP1704 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: ASD268 (5/59).

In May I found myself with Kentner in stereo and Gilels in mono side by side, which was tiresome, and now here they both are again, this time t'other way round.

As to performances, I need only recapitulate very briefly. Gilels, remarkable for astonishing clarity of playing and the relaxed mastery of a very great pianist: Kentner with lots of technique, less well under control, and concentrating on a more romantic view of the work. Gilels is romantic enough for me, but some may find him a little too cool, even though they can scarcely fail to be astonished—there is no other word for it—at the playing itself. They may still prefer to try Kentner.

The two versions by Kentner both have

excellent sound and you are as safe with one as with the other. H.M.V.'s piano tone is certainly fuller than R.G.A.'s. The latter's stereo seems to bring out a slight hardness which is there in the mono record, but in such small degree that I had hardly noticed it. I think that if I chose Gilels I might well prefer the mono version played over the two speakers. Those with a single channel set-up will, I think, find the sound of his mono record satisfactory enough to please. T.H.

**BERLIOZ. Carnaval Romain Overture, Op. 9.**

**SMETANA. The Bartered Bride Overture.** New York Philharmonic Orchestra conducted by Sir John Barbirolli. Fontana Mono CFE15029 (7 in., 11s. plus 3s. 7d. P.T.).

It is unfortunate that Philips should have chosen to release these titles at a time when it is widely known that Sir John Barbirolli has recently made a highly successful American tour, for the impression may be given that the recordings are new. They are, in fact, old material, released for the first time in this country, and were presumably made when Barbirolli (not Sir John at that time) was the New York Philharmonic's conductor. (He came to Manchester in 1943.)

Performances are nervously energetic and unrelaxed and if they are typical of Sir John's conducting years ago, then one realises how marvellously he has matured over his days with the Hallé. It is for that reason an interesting disc but it is hardly one which one could recommend for either performance or recording of these oft-recorded overtures. T.H.

**DONIZETTI. Overtures.** Don Pasquale: The Daughter of the Regiment. Pro Arte Orchestra conducted by Charles Mackerras. Pye Mono CEM36016 (7 in., 9s. 3d. plus 3s. P.T.).

Mackerras conducts performances of these overtures that are both lively and stylish, while the orchestral playing throughout is first-rate. Pye's sound, clear and vivid, suits this sort of music and the record, in fact, is recommended. T.H.

**DVORAK. Serenade in D minor, Op. 44.**

**GOUD. Petite Symphonie for Wind.** A section of the Hallé Orchestra conducted by Sir John Barbirolli. Pye Mono CCL30153 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

Of Dvořák's two serenades the earlier is that for strings in E major, the later that for wind in D minor, recorded here. The wind—two oboes, clarinets, and bassoons, one double bassoon, and three horns—are actually supported by two strings, a 'cello and double bass; the resulting sound is predominantly tangy and rustic. So too is the music itself: lively and sentimental by turns, it is never far either from the village band, or from Dvořák at his happiest.

It would be a celestial rather than a Bohemian village band, however, which

could expect to make sounds approaching those of the new record. For everywhere there is stylish phrasing, and everywhere there is a very good blend, made possible by perfect intonation in all departments, by warm-toned bassoon playing, and by steady-toned horn playing. Yet, in spite of these virtues the performance seems a little less than entirely winning, principally on account of a lack of vitality. Barbirolli stresses the sentimental rather than the lively side of the music and some two-and-a-half out of four movements are in consequence the losers.

This is not the case with the Gounod symphony. For this music is throughout the course of its four movements almost entirely mellifluous and affable, qualities which these players project very well indeed; and its occasional excursions into moderately high spirits do seem to be more willingly undertaken than in the Dvořák. Excitement is not the word readily to use in connection with Gounod's music, here or elsewhere, but I do believe that this symphony, played as well as it is here, could well win new affection for his fluent and innocuous writing.

Both the Dvořák and Gounod are extremely well recorded, with a most welcome combination of warm tone and extreme clarity. In the result it is possible to prefer this Pye version of the Gounod fairly definitely to the earlier Decca. For though that is well recorded, and well played by the Pierre Poulet ensemble, yet the comparatively brusque bassoon and romantically wobbling horn tone of the French players do prevent the securing of as good a blend to the whole as the English players achieve; nor is Decca's backing, little-known Schubert wind music, likely to prove attractive save to a specialist (LXT5172). In the case of the Dvořák, however, comparison is much less clear cut, for though the earlier Parlophone disc spreads the Serenade over two ten-inch sides, it does offer an altogether more vital performance of the music by the London Baroque Ensemble. Its recording, too, is good, showing its years more in a higher degree of background noise (in comparison with the newcomer) than in any actual deficiencies of tone (PMB1001). M.M.

**GERSHWIN. Porgy and Bess—Symphonic Picture for Orchestra (arr. Bennett).**

**GOULD. Latin-American Symphonette.** Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin. Capitol Mono P8474 (12 in., 30s. plus 9s. 9d. P.T.).

Rumba, Tango, Guaracha, and Conga: the four dances make up Morton Gould's *Latin-American Symphonette*, each of them developed orchestrally in a highly-effective way. The idioms are alike enough to bind the work into a unity, and unlike enough to avoid monotony. Slatkin lays emphasis on the distinctions, helped by his players' familiarity with the Latin-American style; here by turns is sharp accentuation and easy, relaxed phrasing. Here, too, is a guitar, previously absent on disc from this

piece, to help along the Argentinian tangos; but what variety of cowbell helps along the Cuban conga goodness knows, for even recording as good and clear as this discloses a thwack at what may or may not be some carpet hanging on the line, but is certainly no bell that ever located a cow.

An equally good feeling for style invests the performance of *Porgy and Bess*, here given in the Russell Bennett arrangement which is virtually an outsize orchestral selection. It is also an extraordinarily well-arranged and well-scored selection, offering quite certainly the best listening to instrumental versions of those gorgeous Gershwin tunes that we are ever likely to be able to hear. Again the players sound at home in the music, and again the recording is first-class on every count.

Another good performance of this arrangement, by the Minneapolis Symphony Orchestra under Antal Dorati, is available on Mercury MMA11004, backed by *An American in Paris*. The *Latin-American Symphonette* is also alternatively available in a good performance by the Eastman-Rochester Orchestra conducted by Howard Hanson on Mercury MMA11012, backed by the Gershwin *Cuban Overture* and Robert McBride's *Mexican Rhapsody*. To McBride, and to the shade of Gershwin I owe an apology: reviewing this record last April with no score, no sleeve and no label, but only a list of titles in the wrong order, I confused *Cuban Overture* with *Mexican Rhapsody*. Consequently the qualities and defects—as I saw them—of Gershwin's music were ascribed to McBride, and of McBride's to Gershwin. This was not clever, and I am sorry. M.M.

**GLINKA. (a) Russian and Ludmilla Overture.**

**SCHUBERT. (b) Rosamunde Overture.**

**TCHAIKOVSKY. (c) Romeo and Juliet Fantasy Overture.**

**WEBER. (d) Euryanthe Overture:**

(e) Oberon Overture. (a) U.S.S.R. State Symphony Orchestra conducted by Micolaj Anosow, (b) and (e) Silesian Philharmonic Orchestra conducted by Witold Rowicki, (c) U.S.S.R. State Symphony Orchestra conducted by Constantin Ivanov, (d) Polish Radio Symphony Orchestra conducted by Jan Krenz. Heliodor Mono 478030 (12 in., 20s. plus 6s. 6d. P.T.).

I was once told by a butcher that in pre-frig days, if he could not get rid of his best English meat, he used to mark it "Argentinian" and sell it off cheap; it seems this was quite a common practice. The same idea is not necessarily so successful with gramophone records, for the public have an almost unshakable belief that only the most expensive is good enough. My own belief that quality and price have little relationship is strengthened by the above record, which is both very good and very cheap. No less than four conductors are represented. What might be called the Polish side is, I think, the better of the two. The Weber overtures and Schubert's mis-

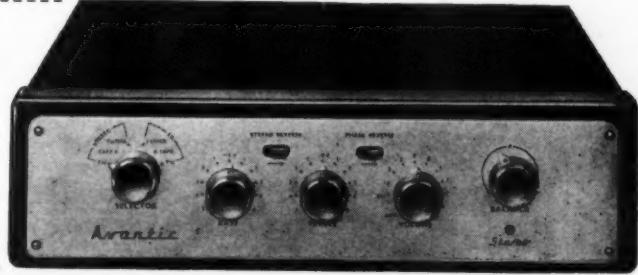
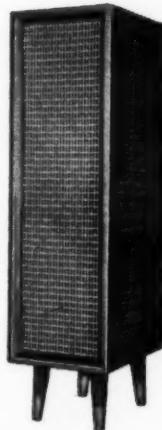


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called *Rosamunde* are played with wonderful precision and vitality and the quality is very good indeed. The Russian side is not quite so successfully recorded, though excellent by Russian standards. Again, there was some outstanding playing, though I thought the Glinka was too fast, and the conductor misjudged the climax of the love-theme in *Romeo and Juliet*; and so for that matter did the engineers, for there seems to be a cut-back at this point, and neither strings nor horns sounded rich enough. Elsewhere the quality is for the most part extremely vivid, with considerable dynamic range and plenty of excitement. An excellent bargain.

R.F.

**GRIEG.** *Peer Gynt Suites Nos. 1† and 2, Opp. 46 and 55. Vienna Symphony Orchestra* conducted by **Antal Dorati.** Fontana Mono EFR2009 (10 in., 15s. plus 4s. 10½d. P.T.). Item marked† is also available on CFE15037.

Attractively played and shaped performances, without the tang that Fjeldstad and Beecham bring to the music, but interpreted with a good deal of care and affection. I very much liked the legato unfolding of the long tune in Aase's Death, and the warmth of Peer's Homecoming. The acoustic is airy and spacious. There is a pre- and post-echo in the introduction to Ingrid's Lament. The EP gives the four movements of the first suite in the order 1, 3 and 4, 2. W.S.M.

★**GRIEG.** *Peer Gynt Suites Nos. 1 and 2, Opp. 46 and 55.*

★**LISZT.** *Hungarian Rhapsodies Nos. 1 and 2. Bamberg Symphony Orchestra* conducted by **Richard Kraus.** D.G.G. Stereo SLPM136020 (12 in., 30s. plus 9s. 9d. P.T.).

*Peer Gynt Suites:*

Hollweg, Beecham Choral Soc., R.P.O., Beecham (1/59) ASD258  
L.S.O., Fjeldstad (11/58) SXL2012  
Bamberg S.O., Perlea (3/59) STPL10250

The Columbia and Decca versions include extra numbers not in the two suites; Vox's recent disc, which was curiously balanced, I thought, only included the two suites—poor value for a 12-inch disc (Fontana get them easily on to a ten-inch this month). D.G.G.'s solution seems haphazard, but no doubt there are collectors who like the idea of having Liszt's two most popular rhapsodies on the same disc as *Peer*. You start and finish with Liszt, and the *Peer* suites are sandwiched in between.

The Bamberg Orchestra sounds most impressive in D.G.G. stereo, and plays uncommonly well for Richard Kraus. The Liszt rhapsodies sound a bit cautious, and Aase's Death and Solveig's Song are duller than they need be. But I much liked Kraus's reading of Morning and of Anitra's Dance.

W.S.M.

**HANDEL.** *Water Music Suite* (arr. Harty). *Overture in D minor* (arr. Elgar). *Royal Fireworks Music Suite* (arr. Harty). *Samson Overture.* **Royal Philharmonic Orchestra** conducted by **Sir Malcolm Sargent.** H.M.V. Mono ALP1710 (12 in., 30s. plus 9s. 9d. P.T.).

The Harty and Elgar arrangements served the valuable purpose in their day of allowing splendid music by Handel admission to a concert room whose repertory would otherwise have lacked it. In our own day, when small orchestras can give concerts, as well as record and broadcast, the arrangements no longer serve quite the same purpose; even so it is undeniable that from time to time they throw a favourable light on Handel.

Elgar stresses the composer's earlier grandeur, Harty his delicacy. It must be admitted that the present performance concentrates principally on the delicacy. Sargent seems reluctant to unleash to any very great extent the vitality of the music, and though it is perhaps impossible for any performance of Handel in his ceremonial mood wholly to lack grandeur, yet that quality will seem here in short supply to anyone in whose ears Mackerras' recent apocalyptic version of the *Fireworks* music is still ringing. The new record runs no risk of opening any heavenly gates, but it does offer some smooth orchestral playing, smoothly recorded. M.M.

**IVES.** *Three Places in New England. Third Symphony. Eastman-Rochester Orchestra* conducted by **Howard Hanson.** Mercury Mono MMA11010 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

These are a fascinating pair of works and one of them, *Three Places in New England*, I think remarkable. The composer himself (born 1874 and dying only 5 years ago) must have been an extraordinary character, combining a successful business career with prolific composing and coming to be recognised, even in his own country, only long after he had more or less stopped his creative work. But his upbringing was intensely musical and his father seems to have been an even more experimental musician than the son, making his family sing tunes in quarter-tones and organising brass bands to play variations on hymns and marches from various points in his native town, to observe the acoustical effect.

One of the extraordinary things about this pair of works by the son, Charles, is that it is difficult to believe they were written by the same composer, so different in outlook and manner do they seem to be. The Symphony (1904) is scored for a smallish orchestra and its outer movements are based on hymn tunes (unpromising material, one would think, for a symphony). I confess I found this work dull, though it may well mean more to someone who is more aware than I am of the traditions of American hymnody. But it is very subdued music and even the more quickly-moving middle movement doesn't seem to leave the ground.

But the suite, *Three Places in New England*, is a very different matter and here imagination and experiment run riot, often with very exciting effect. In his music (this was written between 1903 and 1914), as the sleeve-note well says, Ives anticipates most of the innovations of twentieth-century composers. The first impression is called *The "St. Gaudens" in Boston Common* and is subtitled *Col. Shaw and his Colored Regiment*. (Ives seems to have gone in for elaborate titles. His piano music includes a piece called *The Anti-Abolitionist Riots in the 1830's and 1840's!*). This orchestral piece is a quite remarkable picture of wafts of ghostly music and fragments of tunes. Whether it has any real shape I haven't yet been able to determine: but the sounds and the whole effect are captivating.

Then comes *Putman's Camp, Redding, Connecticut*, inspired by the scene of a memorial of the Revolution. We are told that in writing this music Ives remembered an occasion at his home when two bands were marching into the town from opposite directions, both playing marches. I can believe it! The confusion of odd bits of *Columbia*, the *Gem of the Ocean* and *The British Grenadiers* blurted out of the general racket is extraordinary in that it is still somehow ordered and exciting. The final piece, *The Housatonic at Stockbridge*, is a quiet river scene, more conventional in manner but none the less beautiful.

This work is that of a highly original mind and I do recommend everyone with any musical inquisitiveness to try it. I look forward, with more time to spare later on, to getting a more precise impression of it and I doubt if I shall be disappointed.

Performances and recording seem to be as excellent as they regularly are in this series of discs made by the Eastman-Rochester orchestra and we owe their conductor, Howard Hanson and Mercury Records a debt for helping us to get to know something more of American music.

T.H.

★**MENDELSSOHN.** *Violin Concerto in E minor, Op. 64.*

★**TCHAIKOVSKY.** *Violin Concerto in D major, Op. 35. Christian Ferras (violin), Philharmonia Orchestra conducted by Constantin Silvestri.* H.M.V. Stereo ASD278 (12 in., 30s. plus 9s. 9d. P.T.). Mono: ALP1543 (3/58).

*Mendelssohn Concerto:*  
Ricci, L.S.O., Gamba (10/58) SXL2006  
*Tchaikovsky Concerto:*  
Campoli, L.S.O., Argenta (12/58) SXL2029  
Heifetz, Chicago S.O., Reiner (10/58) SB2002

Ferras's performances of both concertos are sensitive and outstandingly accomplished; so indeed are the orchestral contributions of the Philharmonia. This much was always clear enough from the excellent mono version of the record; now in stereo some extra clarity attaches to the actual sound of the music, allowing its very good quality even better presentation. To set against this there is some small additional background murmur, extending in one or two places to a faint periodic knocking. Some of the woodwind solos, too, are still on the backward side, and the quality of sound in

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SEE ADVERT PAGE 59

in general is a hard one, though probably not beyond taming at reproducer level.

It happens that no stereo version at present available of either concerto offers less than a first-class performance. As far as the recording is concerned you would expect the competing versions of the Tchaikovsky, each taking two sides over the piece, to start with a substantial advantage over the new disc which takes only one. But if they do, they do not on the whole show it in the result. The Decca disc has a marvellously full orchestral sound, certainly the best on offer in this concerto, but it does not give Campoli's violin line quite the clarity given to Ferras's by the new record. The R.C.A. disc is only adequately rather than stunningly recorded; there is no need at this time of day to start praising Heifetz's performance, but both his competitors certainly have the advantage of him in recorded sound.

The Mendelssohn offers a more straightforward comparison, in that both available stereo versions take only one side. Ricci's Decca disc offers perhaps a slightly fuller sound than the new one, and perhaps a slightly less vital performance. Its backing is the Max Bruch G minor concerto, done very well. According to a buyer's preference in the matter of couplings, it may safely be recommended alongside the new record.

M.M.

**LECOQ.** *Mamzelle Angot Ballet—Suite.*

**WALTON.** *Façade*—Suites Nos. 1 and 2. **Orchestra of the Royal Opera House, Covent Garden** conducted by **Anatole Fistoulari.** R.C.A. Mono RB16153: ★Stereo SB2039 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Well turned performances, well recorded. The *Mamzelle Angot* suite contains a differing selection from that of the H.M.V. disc with the R.P.O. under Robert Irving (CLP1140, coupled with *Birthday Offering*), and is, perhaps, played with a shade less infectious gaiety. Fistoulari takes *Façade* at slightly brisker tempi than Walton himself (Columbia 33C1054); the composer delivers the music with aristocratic elegance and wit; Fistoulari, in a slightly more popular style. But an enjoyable record. A.P.

**MOZART.** *Piano Concerto No. 20 in D minor, K.466.* **Helmut Roloff** (piano), **Berlin Radio Symphony Orchestra** conducted by **Fritz Lehmann.** *Quintet in E flat major, K.452.* **Helmut Roloff** (piano), **Hermann Töttcher** (oboe), **Heinrich Geuser** (clarinet), **Kurt Blank** (horn), **Willi Fugmann** (bassoon). **Heliodor** Mono 479003 (12 in., 20s. plus 6s. 6d. P.T.).

This is an attractive coupling at an attractive price. The pairing of a concerto with a chamber work is a specially inviting idea for those with a small library and small means who want to enjoy as wide a variety of music for their money as possible. Not that the grand collectors need despise this disc, for both works are well played and recorded.

The general approach is quiet but

stylish, certainly never dull. Roloff shows himself a good Mozart pianist in both works, always phrasing musically and keeping the texture clean. He doesn't dig very deep emotionally in the concerto's first movement and many will want a performance that emphasises more the music's recurrent restlessness of spirit. But in general, I enjoyed this playing, Lehmann accompanies well, the balance is pretty good—the fault is the frequent one that woodwind sometimes sound too remote in tutti passages, the particular instance of this being in the middle, G minor, part of the slow movement. The sound is always pleasant and, as so often with this company (Heliodor out of Deutsche Grammophon) is improved if the top is brightened.

The wind and piano quintet is excellently balanced and I found it most enjoyable in every way.

T.H.

**MOZART.** *Overtures.* *Clemenza di Tito*: *Così fan tutte*: *Don Giovanni*: *Idomeneo*: *Impresario*: *Nozze di Figaro*: *Die Zauberflöte*: *Entführung aus dem Serail*. **Hamburg Pro Musica Orchestra** conducted by **Harry Newstone.** *Saga* Mono XID5023 (12 in., 19s. 2d. plus 5s. 10d. P.T.).

A good test of a record of any opera overture is to ask oneself, if I heard this performance in the opera house, should I, at the end of it, be looking forward to the rest of the evening? At the opera itself how depressing a plodding, routine performance of the *Figaro* overture, say, can be—you know in five minutes that you would have done much better to have stayed at home with a book. Harry Newstone's performances on this record pass the test very well indeed and there is not one that I should not welcome with delighted anticipation in the opera house. The playing is light, deft and pointed throughout. I thought here and there in the more serious overtures that the tutti passages were a bit reticent in sound, even for these admirably lightweight performances. The opening chord of the *Magic Flute*, for example, should surely be arresting and I wondered if the engineers hadn't been a bit cautious over a few such places. But this is no serious criticism and for the rest, I much enjoyed the balance and general quality of the sound.

There are a number of other records of Mozart overtures (not all of quite the same selection) but the only rival that need be considered is Lehmann's sparkling D.G.G. (DGM18091). It is a real rival in quality of performance and sound—but no rival at all in cost when set beside this remarkably low-priced record. This is a bargain, indeed, a set of highly enjoyable performances.

T.H.

**OFFENBACH.** *Gaieté Parisienne Ballet* (arr. Manuel Rosenthal)—excerpts.

**STRAUSS, JOHANN.** *Graduation Ball Ballet* (arr. Dorati)—excerpts. *Minneapolis Symphony Orchestra* conducted by **Antal Dorati.** Mercury Mono MMA11038 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Antal Dorati is so good a conductor of ballet music that one wonders how Covent Garden can have allowed him to pass through London recently without inviting him to do some guest performances with the Royal Ballet. Here are brilliantly vivacious accounts, rhythmically alive, and glitteringly played, of two scores that make for high spirits and happiness. Recording a shade fiery, as Mercury discs are apt to be, but splendid for machines that will take it. A.P.

**PROKOFIEV.** *Lieutenant Kijé*—Suite, Op. 60. **Philharmonia Orchestra** conducted by **Anatole Fistoulari.** H.M.V. Mono 7ER5145 (7 in., 11s. plus 3s. 7d. P.T.).

The music for the film *Lieutenant Kijé* was one of the first tasks Prokofiev set himself on his return to Russia in 1933, and by July 8th of the following year he had completed an orchestral suite, Op. 60, drawn from this music. The film is hardly known outside Russia, but the music has recently been put back to pellicular use once more in *The Horse's Mouth*, starring Sir Alec Guinness. If this disc evokes for you, as it does for me, the ambling gait of that amiable rogue Gully Jimson, and the fabulous frescoes he dared to paint on no matter what blank and amenable surface, it will add just one more proof to the theory that music does not usually mean anything very specific, but suits (given a reasonably careful choice of materials) whatever object it is draped over. Fistoulari and the Philharmonia Orchestra give a very good performance, and the recording is first-class.

D.S.

★**PROKOFIEV.** *Cinderella*—Ballet Suite, Op. 87. **Royal Philharmonic Orchestra** conducted by **Robert Irving.** H.M.V. Stereo CSD1256 (12 in., 25s. 9d. plus 8s. 4½d. P.T.). Mono: CLP1144 (1/58).

Prokofiev's score for *Cinderella* is very extensive; yet nearly everywhere it is charming music presented in the most mellifluous orchestration. The existing mono versions approach the virtually inescapable problem of selection in somewhat different ways: Hugo Rignold's R.C.A. record, RB16048, couples the two concert suites Prokofiev himself made; Robert Irving's H.M.V. record, CLP1144, offers more numerous but shorter extracts from the complete ballet, presenting them in a dramatic order made clear in a lucid sleeve note by Pigeon Crowle.

Reviewing these records originally, I found choice between them simplified by a distinct preference in this instance for H.M.V.'s recorded sound, and for the playing of their orchestra, the Royal Philharmonic. I have not that mono disc

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by me as I write, yet I cannot believe but that a direct comparison would disclose the recorded sound, always good, to be even better in its new stereo version; for this is very smooth and clear, showing off Prokofiev's splendid scoring extremely well. And of course the effective selection and presentation of the music remains; in all respects this new stereo record is a very good one.

M.M.

**RACHMANINOV. Symphony No. 3 in A minor, Op. 34.**

**RIMSKY-KORSAKOV. Russian Easter Festival Overture. London Philharmonic Orchestra** conducted by Sir Adrian Boult. R.C.A. Mono RB16147: ★Stereo SB2035 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

*Rachmaninov Symphony No. 3—Mono:*  
B.B.C. S.O., Sargent (4/54) ALP1118  
Philadelphia, Ormandy (7/56) ABL31118

Boult is a satisfying Rachmaninov conductor in that his well known ability to see a symphonic movement whole means that he keeps the music coherently shaped. This was evident in his record of the Second Symphony, though I have no doubt that he doesn't wring enough emotion out of this for some people—they must go for the Russians, Sanderling or Gauk, both superb in that kind of interpretation. But the Third Symphony, composed some thirty years after, is a very different matter, far more reserved emotionally (though by no means lacking in warmth of feeling and vividness). Yet it is a more difficult work to hold together than the earlier symphony and in this present performance Boult succeeds as I think no one else has done. And surely nobody can complain of any lack of expressiveness in his handling of, say, the big tune of the first movement—or in any part of the symphony, for that matter.

On various grounds I have no hesitation in recommending this as the best of the three mono versions available. Sargent also gave a good performance, with far more leisurely speeds (which is perhaps why we were offered no other piece on that disc) but the recorded quality now doesn't sound as fine as on this new R.C.A. Ormandy's (with the orchestral version of the *Vocalise* as a fill-up) is greatly inferior to either in sound.

This review is based mainly on the stereo recording as far as the symphony is concerned and on the mono version of the very lively performance of the Rimsky overture. I thought the quality of sound on each most recommendable.

T.H.

**SAINT-SAENS. Symphony No. 3 in C minor, Op. 78. Marcel Dupré (organ), Detroit Symphony Orchestra** conducted by Paul Paray. Mercury MMA11039 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Hague P.O., Otterloo (7/55) NRR8021  
Paris Cons., Cluytens (3/57) 33CX1413

How curious it is that this symphony is quite often recorded (this is at least the sixth LP) but is practically never given in the concert hall. It is slightly extravagant from the concert promoter's point of view for, besides an organist, it needs piano duettists, one of whom has almost nothing to do: but to judge by its fairly regular recording there is evidently a public for it. And what a lot of attractive music there is in it, despite a finale that keeps trying desperately to save itself from banality.

I find Paray's account of the music variable in success. He does the slow movement most sensitively and brings off the finale with such vitality that it is almost convincing. The scherzo is played on the quick side, not too quick for the very skilful orchestra but robbing the movement of some rhythm and power. It is the first movement which I think the least successful, for it seldom escapes from a rather lumpy sort of rhythm and has little of the spring and elegance Toscanini brought to it: a slightly heavily recorded bass adds to this defect, unless you do something about it in the way of knob turning. Marcel Dupré's organ contribution is first-class, as well judged in its support in the slow movement as it is in the great outbursts of sound in the finale. Mercury's recording is clear but a little fierce. A resourceful set-up can deal with it well enough, but some less accommodating gramophones may not take it so easily.

Of all recordings of this symphony, my own love remains Toscanini's, wrong timpani entry and all, and it is to be hoped that R.C.A. will bring this back on to the home market before long. Of Paray's present two rivals, Cluytens gives a performance in which, though I enjoy much of it, I cannot persuade myself to like his fast speed for the slow movement. Columbia's sound quality is far gentler than on this new Mercury. But all in all I think Otterloo's record a bargain in the best sense of the word. Not only is it very much cheaper, being a 10-inch, it contains a very good performance which, if it does not quite rise to the heights, yet has nothing about it that disappoints me, as do Paray's first and Cluytens' slow movement.

T.H.

**SCHUMANN. Piano Concerto in A minor, Op. 54. Artur Rubinstein (piano), R.C.A. Victor Symphony Orchestra** conducted by Josef Krips. R.C.A. Mono RB16145: ★Stereo SB2033 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

**★GRIEG. Piano Concerto in A minor, Op. 16.**

**★SCHUMANN. Piano Concerto in A minor, Op. 54. Solomon (piano), Philharmonia Orchestra** conducted by Herbert Menges. H.M.V. Stereo ASD272 (12 in., 30s. plus 9s. 9d. P.T.). Mono: ALP1643 (11/58).

Rubinstein's version of the Schumann concerto is an expensive investment, when that work is more or less accepted as a one-sided twelve-inch work, as the stereo format of Solomon's version reminds us. Rubinstein gives a poised, aristocratic performance, with some phrases and arabesques inimitably turned—the musical equivalent of a toss of the head in the theme of the finale. He doesn't generate much warmth, though in the cadenza he lets the dog off the lead too soon, I think. When there is ardour in his reading, it is

the impersonal warmth of an electric blanket. The orchestral accompaniment is punctual and euphonious; on stereo it sometimes sounds artificial (what Emil Gilels described the other day as "parfumé"), and the mono version is rather coarse in sound.

Solomon's version is aristocratic and poised, but human too in the A flat episode of the first movement, and the intermezzo, and the farewell section of the finale. It was welcomed by T.H. last November in mono, and the stereo is no less clear and vivid, but not I think markedly superior. The Grieg performance is dapper and expressive, not outstanding, but an acceptable partner to the beautiful reading of Schumann's concerto.

W.S.M.

**SMETANA. Ma Vlast—complete.**

**Vienna Philharmonic Orchestra** conducted by Rafael Kubelik. Decca Mono LXT5474-5: ★Stereo SXL 2064-5 (two 12 in., 57s. 6d. plus 18s. 9d. P.T.).

*Ma Vlast, complete—Mono:*  
Chicago S.O., Kubelik (9/56) MRL2504-5  
Czech P.O., Talich (9/57) LPV247-8

Here is an excellent performance and good recording of the complete set of tone poems which comprise *Ma Vlast* (*My Fatherland*) and, mono or stereo, it is clearly the one to choose. This review is based on the stereo version heard in detail, but with frequent reference to the mono for checking points and judging its sound.

Kubelik and the Vienna Philharmonic give a completely sympathetic performance and the combination of an understanding conductor and fine orchestral playing highlights the best of this music, while making the duller parts as acceptable as they can be. For it would be idle to pretend that there aren't dull, uninspired passages—and even one whole piece, *Tabor*—even though they may enthrall Slavonic listeners by reason of the national background of the stories behind each piece. The concert public has been right in making *Vltava* its favourite: yet *Sárka* is exciting music by any standards and *From Bohemia's Woods and Fields* is thoroughly enjoyable when played as well as it is here.

Kubelik's reading of these tone poems from his own country is already pretty well known, from his earlier recording most of all. I cannot imagine it better done. Talich, too, is of course completely in sympathy with this music, but the Supraphon sound leaves a great deal to be desired, while Decca have given Kubelik a quality much in advance of his earlier Mercury set. Faults are small ones. Trumpets, for example, are rather over-shrill in the first piece, but are properly contained by the orchestral sound after that—indeed, at the end of *Vltava* they might have been more effectively forward. The triangle in the peasant wedding section of *Vltava* is too reticent, but is later balanced well. Passing points and minor ones, as I said.

For the rest I have nothing but praise. The Vienna strings sound most beautiful throughout and the intonation of the first violins in that high, soft and quick passage that begins the fugal *allegro* in *From*

*Bohemia's Woods and Fields* is something that few orchestras could give. And how enchantingly the whole orchestra plays the polka in this piece—but then, the rhythm of the playing is a delight everywhere.

The recording is of exemplary clarity, yet not lacking in fullness. I thought the mono good, but the stereo has a definite advantage in vividness and in the greater spaciousness of its sound.

T.H.

**RICHARD STRAUSS.** *Tod und Verklärung*, Op. 24. *Salomé*: Dance of the Seven Veils. *Dance Suite* from Harpsichord Pieces by Francois Couperin. **Philharmonia Orchestra** conducted by Artur Rodzinski. H.M.V. Mono ALP1605: ★Stereo ASD270 (12 in., 30s. plus 9s. 9d. P.T.).

There are some good Deaths and Transfigurations about; the one I prefer, Toscanini's, isn't available at present, but of the others Galliera's is excellent, with the Bruno Walter ten-inch as a good bargain (the sound is rather woolly, though). Galliera has Tchaikovsky's *Romeo and Juliet*, Walter *Don Juan*, as coupling.

And here is Rodzinski with an interesting coupling and the benefit of stereo. It is particularly good orchestral stereo, free and natural and strong without ever swamping you. I have been using this *Death and Transfiguration* lately as a showpiece for visitors, and consequently have played it a good many times. The harp at the beginning is too soft, but otherwise the orchestral detail is extremely clear—clearer than that in Galliera's version. All the changing moods are vividly evoked, and the corresponding solos beautifully played; the start of the coda, taken at a normal pace (Galliera's was abnormally slow), is properly dignified, and rises to a thrilling climax—what a lot people miss who sneer at this C major tune! In its monophonic format the sound is cleaner and less opulent than Galliera/Columbia, not unlike Rodzinski's Strauss disc of *Juan* and *Till* for Nixa/Westminster (though those performances were somewhat less compelling) in the liveness of the timbres and the balance. Detail is still very clear—curiously enough the harp is perfectly prominent here.

An enjoyable version, then, in both mono and stereo. Choice is likely to depend on coupling, for monophonic customers. The *Tanzsuite nach Couperin* dates from 1924, the time of Strauss's 60th birthday, and consists of eight movements from Couperin's keyboard works laid out for a small orchestra with harpsichord and sometimes harp continuo. Strauss later added a second suite, called *Divertimento*, based on Couperin, and the whole thing became a ballet called *Verklungene Feste*. By his own lights he was trying to preserve a Couperin texture, though nowadays his clarinets, and the celeste, and some of the string figuration seem out of style, and the general effect is too pretty-pretty for modern taste (the cor anglais isn't such an intruder, being a substitute for the *Taille* which often meant an *oboi da caccia* in eighteenth-

century music). Sometimes Strauss bids historical scruples go hang, as at the end of the *Carillon*, and writes chromatically shifting music in his own style.

The pieces are so delightful, and Strauss's contribution (once you have decided to accept the editorial conventions) so full of imagination, that the *Dance Suite* can be recommended, except no doubt to Couperin specialists. A pity then that, for this recording, Rodzinski left out the second number, a Courante, and instead filled up the side with another, and not particularly welcome version of *Salomé's* strip-tease. In this he over-drives the music and sets some unsuccessful tempi; it's well-played but dull. On the other hand the *Dance Suite* is played exquisitely, with verve and abounding charm; and in both mono and stereo the sound is excellent—except in the Gavotte which has a scrambled effect in mono. Sad that Rodzinski did not live to make more such records for H.M.V.

W.S.M.

**TCHAIKOVSKY.** *Symphony No. 6 in B minor, Op. 74, "Pathétique". Bolshoi Theatre Orchestra conducted by Melik Pashaev.* Saga Mono XID5002 (12 in., 19s. 2d. plus 5s. 10d. P.T.).

This is a very inexpensive version of a favourite symphony—I was going to say "cheap" but that might give the wrong impression of the performance. Actually the Münch/Ace of Clubs is cheaper, but I don't hold much brief for that version. Nor, I fear for this one: slow, unexciting, respectable, quite decently played, but the recorded sound! It's cramped and hard and quite innocent of sensuous beauty. Compared with some Russian recordings it may be remarkably superior, but what we're comparing it with is the Fricsay/D.G.G. (just deleted—catastrophe, for this is the finest of all LP versions), Monteux/R.C.A., and many others. They cost more, but they will give you much more enjoyment.

W.S.M.

**VERDI.** *Overtures.* *La Forza del Destino*: *Nabucco*: *I Vespri Siciliani*: *La Traviata*, Preludes to Acts I and 3. **London Symphony Orchestra** conducted by Antal Dorati. Mercury Mono MMA11031 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Most record collectors know the highly disciplined playing Dorati gets from his own Minneapolis orchestra and he gets the same from the L.S.O. (who are fully equal to his demands). But Verdi needs more than smart playing and I found a considerable lack of real sympathy with the composer's style. Speeds are often pressed just that little too much. What is most lacking, however, is expansiveness and loving shaping of phrase.

Perhaps the sound of the recording, bright but not particularly warm, doesn't help the music to glow. In the first overture I tried, *La Forza del Destino*, the brass was rather fierce, though elsewhere it was well integrated into the whole orchestral texture. The piccolo was particularly shrill and this worried me off and on elsewhere.

(I find I have remarked on this before when writing about Mercury discs.)

It is the virtuosity of the L.S.O. that comes best out of this recording, together with some outstanding wind playing. Verdi's music, I feel, has been put through its paces rather too smartly. T.H.

**ANTONIO JANIGRO.** *Albinoni.* Concerto a cinque in B flat major, Op. 5, No. 1. **Boccherini.** Minuet from Quintet, Op. 13, No. 5. **Paradies.** Sicilienne. **Rossini.** Sonata No. 5 in E flat major: Sonata No. 6 in D major. **Corelli.** Sarabanda, Giga e Badinerie. **Haydn.** Serenade, *I Solisti di Zagreb* conducted by Antonio Janigro. Top Rank Mono XRK505 (12 in., 30s. plus 9s. 9d. P.T.).

The frankly popular cast of this disc by the Zagreb players ought not to put you off; a Serenade (and that is the general title of this otherwise weird collection of pieces) is meant to be a background to something more immediately inspiring, and as background music these pieces are admirable. *I Solisti di Zagreb* are a small group, led by the well-known 'cellist Antonio Janigro, and they play reasonably well, though occasionally betraying a lack of finesse in phrasing and bowing. Their tone is good, however, and the ensemble generally very precise.

The Albinoni Concerto in B flat is played with plenty of spirit but not enough continuo. The harpsichord is inaudible until the very end of the first tutti, and consequently the texture tends to be gappy, which is not very happy. Something of a strain is put on the first violinists when Rossini's Sonatas are played as orchestral items, but on the whole the passage-work sounds brilliant and clear-cut. These witty works are among the best things on the record.

Boccherini's Minuet gets an ultra-sophisticated performance, with plentiful use of natural harmonics in the echoing phrases. The Sicilienne by Paradies comes off quite well in an unspecified arrangement for strings, and Haydn's quartet movement is of course no newcomer. I fancy there is more of Arbó than Corelli in the Sarabanda, Giga e Badinerie, but the performance is very slick and will certainly please unauthentic ears. The ensemble is well balanced from the recording angle, and my pressing was of excellent quality.

**PAUL PARAY.** *Berlioz.* Carnaval Romain Overture; Le Corsair Overture. **Lalo.** Le Roi d'Ys Overture. **Bizet.** La Patrie Overture. **Detroit Symphony Orchestra** conducted by Paul Paray. Mercury Mono MMA11033 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

In his excellent little book on Bizet, Winton Dean has suggested that "Patrie" should be consigned to that limbo which houses Beethoven's *Battle Symphony*, Tchaikovsky's *1812 Overture* and other such aberrations of the loftiest public spirit", and even M. Paray's dapper handling of it cannot persuade me that he was wrong.

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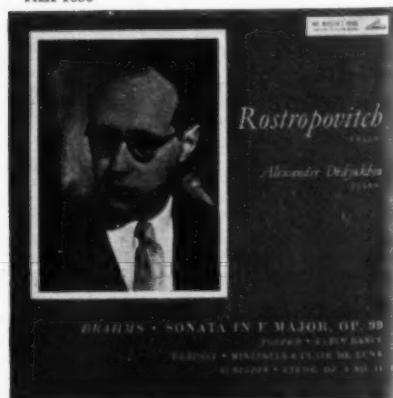
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Still, that is only one piece out of four, and the other three all receive wonderful performances. Lalo's overture to his legendary opera, *Le Roi d'Ys* (1888), is the least known in this country, but deserves to be heard more often; the influence of Wagner is present, all right, but it has not succeeded in suffocating Lalo's own personality. Moreover, the music is played on this record with a freshness and directness of approach that remove all traces of sentimentality. The 'cello soloist is particularly good in this respect.

But of course the two Berlioz overtures are the best music on the record, and here the virtuosity of M. Paray and his orchestra really comes into its own. I do not ever remember having heard the very tricky opening of *Le Corsair* (based, incidentally, on a story of Fenimore Cooper's called *The Red Rover*), played with greater clarity and rhythmic precision, nor the climax of *Le Carnaval Romain* whipped up more excitingly. What is fascinating is the way in which M. Paray gets his American orchestra to play with what I can only call a French accent. This is particularly noticeable in their rhythmic style, in which the main and subordinate accents in the bar are much more nearly equal than they would be if played by a German or an English orchestra; the analogy with the light, rapid accentuation of the French language is obvious. Perhaps some people may feel that this impedes the flow of Berlioz's longer melodies and cramps his big romantic gestures, but it certainly gives an effect of great brilliance and vivacity in the fast passages characteristic of these two overtures.

The recording is excellently balanced.  
J.N.

**SIR MALCOLM SARGENT. Di Ballo—**  
Overture (Sullivan), Eugen Onegin (Tchaikovsky): Tatiana's Letter Scene (a). Slavonic Dance No. 10 in E minor, Op. 72, No. 2 (Dvořák). **Le Roi malgré lui** (Gaalbrier): Fête Polonaise. **String Quartet No. 1 in D major, Op. 11** (Tchaikovsky, arr. Schmid): Andante Cantabile. **Concerto Symphonique, No. 4, Op. 102** (Litoff): Scherzo (b). **Pomp and Circumstance March No. 1 in D major, Op. 39** (Elgar). **B.B.C. Symphony Orchestra** conducted by Sir Malcolm Sargent with (a) Joan Hammond (soprano) and (b) Shura Cherkassky (piano). H.M.V. ALP1658 (12 in., 30s. plus 9s. 9d. P.T.).

*A Night at the Proms* it is called, and a night at the Proms it well could be; its faithful devotion to the fashionable music of fifty years ago is highly characteristic. The entertainment begins with tuning up, and ends with applause; in between Sargent directs neat, unexaggerated performances of the music, with Shura Cherkassky playing strongly and deftly and Joan Hammond singing strongly. The recording is distinctly good. And if side one ends with an unmercifully long-held final chord to the Dvořák, side two makes amends by ending with a particularly euphonious performance of the Elgar. And then of the applause. M.M.

## CHAMBER MUSIC

**BARTÓK. Sonata No. 1 for Violin and Piano. Sonata for Solo Violin. Yehudi Menuhin (violin), Hephzibah Menuhin (piano).** H.M.V. Mono ALP1705 (12 in., 30s. plus 9s. 9d. P.T.).

*Sonata for solo violin:*  
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Bartók's *Sonata for Solo Violin* was composed for Yehudi Menuhin, who gave the first performance of the work in New York on November 26th, 1944. He showed me his copy of the score shortly before he performed the *Sonata* in London, and I have never forgotten the deep impression his close and detailed working over it made on me; it must have meant weeks of the most intense concentration, but a labour of love for Menuhin.

He plays it, as he has always done, magnificently—some readers will have his "78" recording—and, though each had excellent points, he entirely surpasses the two versions listed above. Technically his playing is flawless and he penetrates to the heart of the music from the first bar to the last.

My stereophonic equipment picks up the sound of the bow passing over the strings to a rather disconcerting extent in the high passages, without mute, of the beautiful *Melodia*, but there are less extraneous noises than in the other recordings and a finer quality of tone.

The first *Violin and Piano Sonata*, dedicated—as is the second—to Jelly d'Aranyi, was given its first performance, with the composer at the piano, in London in March 1922. Today it presents no difficulty to the listener. The impassioned sections in the first movement, in which the piano has fistfuls of notes, are contrasted with tranquil but sorrow-laden sections of great simplicity; in the second of these the piano writing recalls the "night-music" in the first and third movements of the *Music for Strings, Percussion and Celesta* of fifteen years later. The slow movement begins with a long solo for the violin unaccompanied, the piano entering at last with three common chords—a marvellous moment—but playing a subsidiary part in this exquisite meditation. The last movement, a fiery rondo, though exciting, is not wholly convincing: there seems to me a certain air of contrivance about it.

Menuhin and his sister are perfectly matched in this work and the balance, with an often very percussive piano part, is very good.

As Halsey Stevens points out, in his excellent book on the composer, "the piano part, intricate as it is, is overshadowed by the violin, which has the leading role in all but a very few measures. The province of the piano is to underline, to intensify with penetrating comment, to elucidate;" and this is what Hephzibah Menuhin has so well understood. I hope brother and sister will soon give us a recording of the *Second Sonata* as fine as this one.

A.R.

★**BRAHMS. Piano Quartet No. 2 in A major, Op. 26. Ornella Puliti Santoliquido (piano), Arrigo Pellecchia (violin), Bruno Giuranna (viola), Massimo Amfitheatroff ('cello).** D.G.G. Stereo SLPM138015 (12 in., 30s. plus 9s. 9d. P.T.).

Reviewing the most recent previous recording of this work, A.P. commented that both it and its predecessor, though highly professional, missed the quality of "love" or absorption in the music. Such a charge could not be made against the accomplished Santoliquido Ensemble, whose warmth of tone and affectionate phrasing match its mature musicianship and feeling for style (as was also the case in its recording of Brahms's Op. 25). Yet, for all the Italian clarity of light that bathes the music here, its caress is never maudlin: in the *Poco adagio* the nicest balance is held between expressiveness and restraint. The *Scherzo* is an enchantment: the players seem instinctively to merge their artistic identities, and purely technically the way they control and shape a long crescendo phrase is a matter for delight. With this team it is superfluous to say that intonation, balance, dynamics and phrasing are impeccable: a few more performances of this artistic insight and it will find itself among the classics of gramophone history, ready to be reissued a quarter of a century or so from now in whatever new guise recording will by then have taken. Is the piano a trifle distant on side 1? Maybe, but no one who appreciates playing of this standard will give the question more than a passing thought.

L.S.

**TELEMANN. Sonata in D minor for Recorder, Viola da Gamba and Continuo. Sonata in F major for Recorder, Double Bass and Continuo. Ferdinand Conrad** (recorder), **Johannes Koch** (viola da gamba and double bass), **Klaus Störck** ('cello), **Otto Steinkopf** (bassoon) and **Hans Heintze** (harpsichord). D.G.G. Archive Mono EPA37155 (7 in., 12s. plus 3s. 11d. P.T.).

These two trios by Telemann are delightfully played, and the balances on both sides of the disc are extremely well done. Every note of Otto Steinkopf's fabulous fagott can be heard to perfection as it chortles and burps its way downstairs, full of beaming bonhomie and solid fundamentals. Ferdinand Conrad is a brilliant recorder player, combining musicality with sheer technique in a way that we rarely witness nowadays in the baileywick of baroque. His staccato semiquavers are flawless and his breath-control amazing. I don't think I have heard gambist Koch play the double-bass before, but he does it here with great aplomb and discreet tone. Hans Heintze is a little timid in his realizations, and may have decided to stick closely to the editions by Ruetz and Upmeyer rather than branch out on his own, as he might well have done here and there. This little disc is warmly commended to Telemaniacs and others who might prove susceptible.

D.S.

D

★**SCHUBERT. Piano Trio No. 1 in B flat major, D.898.** David Oistrakh (violin), Sviatoslav Knushevitsky (cello), Lev Oborin (piano). Columbia Stereo SAX2281 (12 in., 30s. plus 9s. 9d. P.T.). Mono: 33CX1627 (4/59).

I am glad that the appearance of the stereo version gives me a second chance to write about this Russian performance. For while it is perfectly true that the Cortot/Thibaud/Caals version will never lose its place in people's affections, subsequent hearings of this new version have given me more pleasure than I feel I conveyed in my first review. Especially in this stereo edition, for here the slight keenness in Oistrakh's recorded tone which I noticed in the mono disc has disappeared. It is a beautifully poised account of the heavenly work. People who think that stereo is of relatively little account in chamber music should hear this new Columbia; quite simply, the stereo version offers a far more lifelike impression of being present at a real performance. A.P.

**JOSEF SUK.** Raff. Cavatina, Op. 85, No. 3. **Schumann.** Abendlied, Op. 85, No. 12. **Debussy.** Clair de Lune. **Brahms.** Valse in A major. Josef Suk (violin), Josef Hala (piano). Supraphon Mono SUEC840 (7 in., 9s. 6d. plus 3s. 1d. P.T.).

A nice quiet little record for those who like their piano pieces played on a violin. The Debussy is the least successful; the violinist does not quite catch the mood. Last minute research reveals that Raff's Cavatina is a violin piece and not an arrangement. The recording is adequate. R.F.

**VIVALDI.** 'Cello Sonata No. 5 in E minor, (?) Op. 14. Klaus Storch (cello), Irene Güdel (cello continuo), Fritz Neumeyer (harpsichord). D.G.G. Archive Mono EPA37181 (7 in., 12s. plus 3s. 11d. P.T.).

This is the original version of the "concerto" recorded by Fournier and Cassadó, and I must say that I think it sounds better in this form. I am not quite certain that the continuo bass-line needs to be doubled on an extra 'cello when it is also realised on a harpsichord, but it is done very discreetly here and the texture is never allowed to become muddy. Klaus Storch has a real sense of the Italian style and Neumeyer keeps the rhythmic pulse of the music flowing nicely. Altogether an attractive disc—and much fairer to Vivaldi than some of the under-rehearsed omnibus editions we have had in the past. J.N.

**ZICH. Nonet in F minor, "Chod Suite".**

Czech Nonet (Hynek Kaslik, flute; Frantisek Hantak, oboe; Oldrich Pergl, clarinet; Josef Hobik, horn; Antonin Hotovy, bassoon; Emil Leichner, violin; Vilem Kostecka, viola; Jaroslav Blasek, 'cello; Mirko Novotny, double bass). Supraphon Mono LPM385 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Zich *père*, Otakar, composed the piece originally as an Octet; Zich *fils*, Jaroslav,

rewrote it later for some reason as a Nonet. The result of the combined operation is certainly affable, though scarcely exciting music. Otakar spent some years in the early 1900's as a schoolmaster in Chodski, a district of south-west Bohemia, developing an affection for Chod folk-music. The Nonet appears to be based substantially on this material, but treated in a somewhat old-fashioned way; its date is 1905, but its style would surely have struck Schubert as only moderately enterprising.

Yet the agreeable tunes are there, presented in a texture which suffers only slightly from the obvious imbalance of strings and wind. The playing of the tunes is a little less winning than is customary with these Czech players, and at times the wind seemed to me to be playing at a sharper pitch than the strings. It was difficult, however, to be sure that an ill-centred copy was not responsible for a good deal of the effect. Centreing apart, the recording is probably quite good. M.M.

## INSTRUMENTAL

**BACH, WILHELM FRIEDEMANN.** Clavier Sonata No. 2 in A major. Fritz Neumeyer (clavichord). D.G.G. Archive Mono EPA37136 (7 in., 12s. plus 3s. 11d. P.T.).

Wilhelm Friedemann was both the eldest and the most eccentric of Johann Sebastian Bach's sons. He proved incapable of settling in good jobs when he obtained them, and had an uncomfortable knack of alienating his friends as well as scoring off his enemies. Yet he was by all accounts an excellent organist, with at least some of his father's astounding powers of improvisation, and he also cultivated the traditional organist's house-instrument, the clavichord. This sonata is one of a set of seven almost certainly written about 1744, when Wilhelm Friedemann was at Dresden. Its first movement seems to me a little dull, but there is a haunting slow movement ("largo con tenerezza") and a gay finale, and Fritz Neumeyer plays with character and feeling. J.N.

**★BACH. Keyboard Works.** Six Little Preludes for Beginners, BWV933-8. Chromatic Fantasia and Fugue in D minor, BWV903. Partita No. 1 in B flat major, BWV825. Toccata and Fugue No. 2 in D major, BWV912. Carl Seeman (piano). D.G.G. Stereo SLPM138017 (12 in., 30s. plus 9s. 9d. P.T.).

Anyone ever impatient with emotional women pianists who play Bach as if it were Chopin need look for an antidote no further than Mr. Seeman. He is the complete antithesis, the personification of Stravinsky's ideal of aloofly objective music-making free from all frailties of human expression. The notes he strings together with such flawless delicacy and lucidity—like some Oriental princeling playing with an exquisitely made abacus—remain pure and uncoloured: in the *Partita*, save for one *pp* repeat and one almost involuntary

start, Mr. Seeman exercises the most iron self-control over any tendency he might have had to vary the tone by the merest shade. If ever a stand-in for a super-player-piano is needed, Mr. Seeman is a natural for the job. Meticulously correct and neat, rhythmically exact, he is not even prepared, in the *Six Little Preludes*, to acknowledge points of imitation tossed between the parts: such vulgarities are clearly beneath him, as is the use of the sustaining pedal. In fact, though he unbends so far as to permit himself two contrasting terraces of tone in the D major *Toccata* and, surprisingly enough, some octave doublings in the *Chromatic Fantasia* (though he makes up for these emotional excesses by keeping strict time throughout and avoiding any suggestion of rhetoric), Mr. Seeman leaves the impression that he doesn't really approve of the piano at all. What a poker player he would make! L.S.

**BACH. Chorale Preludes.** O Mensch, bewein' dein' Sünde gross, BWV622: Ein' feste Burg, BWV720: Fugue on the Magnificat, BWV733. **Fernando Germani** (organ). H.M.V. Mono 7EP7085 (7 in., 9s. 3d. plus 3s. 0d. P.T.). Recorded on the organ of St. Laurens' Church, Alkmaar, Holland.

Another enjoyable recording of Bach on the famous Schnitger organ at Alkmaar. *O Mensch* from the "Orgelbüchlein" fills one side, with two of the "miscellaneous" choral preludes on the other. I thought the top line of *O Mensch* a little too strong for the left hand; also the quality of sound chosen for it is not quite satisfactory in that the slight and not unpleasant buzzing effect that adorns the lower notes suddenly stops at C on the treble stave, which I found disturbing. This is, I need hardly add, a most beautiful piece of music. Bach wrote the prelude on *Ein' feste Burg* for the reopening of the organ at Mülhausen and for once indicated what registration he wanted. Few English organs can accommodate his wishes, and even the Alkmaar one cannot manage the curious "fagotto" opening; or perhaps Germani finds this ineffective, for he does not bother about some of the later suggestions either. A curious piece, not wholly successful. The Magnificat fugue is better and gets the sort of solid performance it needs. Recording quality excellent. R.F.

**BEETHOVEN. Piano Sonatas.** No. 7 in D major, Op. 10, No. 3: No. 28 in A major, Op. 101. **Geza Anda** (piano). Columbia Mono 33CX1427 (12 in., 30s. plus 9s. 9d. P.T.).

These two sonatas are not otherwise available so coupled, and the coupling is certainly an attractive one; the D major sonata is brilliant and fiery, with a wonderfully eloquent slow movement in D minor; Op. 101 is the first of the last group of sonatas, marvellously virtuoso music full of the deepest feeling and with a vigour in the finale that is not easily matched in performance.

Generally, Anda's performances are quite

# Opera

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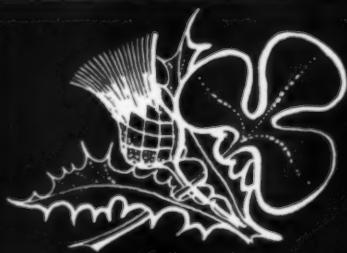
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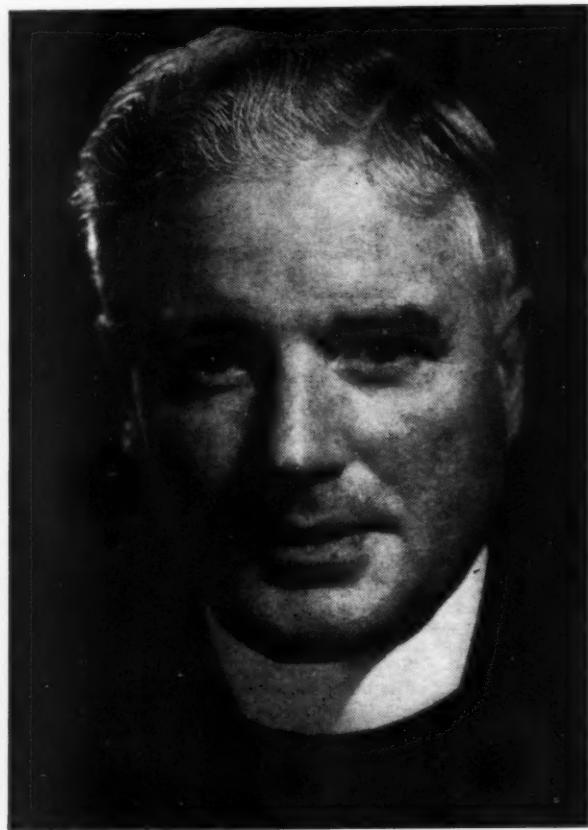




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enjoyable. He is short on tenderness, in the middle section of the D major's slow movement, and in the tranquil music of Op. 101. He doesn't summon up the spirit of joy in the finale of this later sonata, and throughout it I would wish for a more penetrating and comprehensive interpretation. The piano tone is rather hard, and often you may wish that Anda were less generous with pedal. As with many piano records, this one gives pleasure the first time, but does not cast a spell on repeated listening; it does not probe the music deeply enough. W.S.M.

**BEETHOVEN. Piano Sonatas.** No. 21 in C major, Op. 53, "Waldstein"; No. 23 in F minor, Op. 57, "Appassionata". **Louis Kentner** (piano). H.M.V. Mono ALP1621 (12 in., 30s. plus 9s. 9d. P.T.).

A popular coupling and a popular pianist. It is hardly worth raising a plea that Kentner should be recording the works of Liszt which he plays with special insight and mastery, rather than those of Beethoven in which he has many peers and some doughtier rivals—all leading performers want to record the popular classics, because those are the pieces that sell most records.

I read in a daily newspaper the other day that a pianist of Kentner's calibre ought not to be written about in deprecating terms. As Kentner's performance of the *Waldstein* proceeded, with obfuscated texture that blurs the melodic line (e.g. third movement, bars 138ff), and unctuous, unidiomatic rubato (first movement, bars 43ff, 111ff), with a heavy romantic dwelling on the first note of the rondo theme, and two C major chords too many in the first time bars of the exposition of the first movement, I wondered how I would escape the Hubris of under-rating this pianist. These are only some unconvincing moments; people who care about fidelity to the composer will also notice that Kentner uses a corrupt edition (finale, bar 321, pp *vice* ff which the autograph text has, and bar 372 no ff, sf, also in the autograph). But his dynamics are usually most impressive; he really understands how to obey Beethoven's pedalling directions in the finale; and, best of all, he gives a very thrilling performance of the *Appassionata*, notable for beautiful touch and expression in the second movement, and for many other exquisite soft passages, and for a splendid panache in the finale (he observes the repeat here, by the way). You have to boost the bass a lot to get a verisimilitudinous piano tone, and you have to like a certain quasi-spontaneity in Beethoven playing, to get the best out of this record. But it is interesting, and in the *Appassionata* more than that. And now will Mr. Kentner please make a new record of Liszt's sonata?

W.S.M.

**BRAHMS. Piano Works.** Waltzes, Op. 39, Nos. 1-16. Ballades, Op. 10. Nos. 1-4. **Richard Farrell** (piano). Pye Mono CCL30136 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

These thoughtful performances are a little marred by the recording quality.

The piano sounds tubby, and there is a good deal of intermittent hiss, especially on the fourth and last Ballade. In any case I am not sure that Farrell was temperamentally quite suited to the Brahms waltzes. Some of them, the more introspective, he plays nicely, but others need more brio and gaiety. The Ballades have previously been recorded complete only by Kempff. There is a reason why they are so seldom played, the expected reason that they are not as a set very satisfying. The first, based on the Border Ballad, "Edward", is fine and so is the second, and Farrell plays both most beautifully. The third, a would-be sprightly Intermezzo with a middle section apparently suggested by the *Lohengrin* prelude, is a little thin, while the last, which is also the longest just does not hang together, though its Schuman-esque opening is charming enough. Perhaps Farrell could have helped things along by a little more dynamism and dramatic contrast. Even in the first Ballade he made practically no difference between the opening *andante*, the *poco più moto* and the *allegro* of the middle section. Nevertheless, whatever the faults of his playing he deserved better recording.

R.F.

**LISZT. Piano Sonata in B minor.** G.178.

**SCHUBERT. Fantasia in C major,** D.760, "Wanderer". **Valentin Gheorghiu** (piano). H.M.V. Mono ALP1708 (12 in., 30s. plus 9s. 9d. P.T.).

R.F. reviewed an EP by this Rumanian pianist last November and praised him for his fine musicianship and dazzling technique. Gheorghiu (who is 31) aims higher in this second disc—at the ceiling of the pianist's heaven in fact. No piano music—not the *Hammerklavier* Sonata, or Brahms's B flat concerto, or Boulez's second sonata, or *Gaspard de la Nuit*—is more difficult to realise satisfactorily in performance than this sonata and this quasi-sonata. The *Wanderer Fantasy* needs a superman playing a superpiano; Liszt's sonata needs a first-class technique and an intellect of exceptional acumen and authority (but I think I would put a sense of loyalty to the composer first of all).

These are just the qualities that R.F. commended, so I put on Mr. Gheorghiu's new record with a good deal of interest. His account of the *Wanderer Fantasy* would be thought admirable in a live recital; on disc I don't believe it will wear well, simply because the more often you hear it the more you miss power in the loud right-hand chords, and feel that the piano isn't adequate to convey the Olympian grandeur and drama of Schubert's music. The scherzo, a delightful movement, sounds rather drab in this performance, but I liked the Adagio. It is in the outer movements that more force and attack is needed, and twice in the finale I thought Mr. Gheorghiu was restraining a crescendo for too long.

But his performance of Liszt's sonata is pretty imposing. It is big in scale and in execution, with many exciting moments,

and a sense of thinking through from beginning to end. Gheorghiu has the poetic feeling to bring off the slow movement (though I thought him unexpectedly dull in the thrilling developments of the second subject which intrude on this movement), and the strength and accuracy to play all the big double octave passages cleanly and with fire—and the start of the coda (in E minor, down in the bass with repeated quaver chords) is taken effectively at a stunning pace. He doesn't bring out as much detail as I would like, and sometimes he miscalculates his touch—you listen for an important note, and it's not really audible (sixth note of the second subject tone, for instance)—but I'm in no doubt that his version is the most desirable of those available even if, by the sternest standards, it must be called alpha minus. But who can put up an interpretation which is alpha plus plus?

I would feel even more favourable towards the record, were it not that the piano tone is unbalanced, very rich in bass, shallow in treble, with a suspicion of wow here and there—this may be true only of my test copy on my machine, so I do not complain strongly. But other piano records this month sound richer and more vivid.

W.S.M.

**CHOPIN. Piano Works.** Impromptu No. 2 in F sharp major, Op. 36. Fantaisie Impromptu in C sharp minor, Op. 66 (Posth.). Mazurka No. 46 in C major, Op. 68, No. 1. **Shura Cherkassky** (piano). H.M.V. Mono 7ER5142 (7 in., 11s. plus 3s. 7d. P.T.).

In the *Fantaisie Impromptu* there are places where Cherkassky almost seems not to have planned how he will play the music, leaving inspiration to the spur of the moment. The opening left-hand octaves, for example, are played so casually that he seems not to be thinking of them at all but considering, rather, how he will interpret the coming bars. Later on, in the middle section of this piece, how curious to play no mordent on the first B flat of the melody but to make one on every subsequent similar note—almost as though he hadn't thought whether mordents were a good idea or not till he was actually playing the music.

I daresay this isn't at all how Cherkassky works but it is the impression I sometimes got. The result is occasional disappointment but far more often, most exciting playing and interpretation. The sound is good, though a slight hardness of tone is to be noticed in the *fortissimo* playing in the *Impromptu*. And I think the recording favours the right hand a bit at the expense of a really effective bass, most noticeable just before the end of the *Impromptu* (where the right hand has all that figuration).

But all in all, the record can be recommended, especially to Chopin lovers and Cherkassky admirers.

T.H.

**BINDING "THE GRAMOPHONE"**  
SEE ADVERT PAGE 59

**SCHUBERT. Impromptus, D.899:**

No. 1 in C minor; No. 2 in E flat major; No. 3 in G flat major; No. 4 in A flat major. **Impromptus, D.935:** No. 5 in F minor; No. 6 in A flat major; No. 7 in B flat major; No. 8 in F minor. **Adrian Aeschbacher** (piano). Heliodor Mono 479004 (12 in., 20s. plus 6s. 6d. P.T.).

Aeschbacher's performance of the third and fourth impromptus from the first set has been available in this country for over a year on EPL30243, and when I wrote about his playing of the G flat I said it was very fast, nearly as fast as Schnabel's. I have now discovered what I should have known before that Aeschbacher (who is a Swiss) was a pupil of Schnabel's, so any resemblance is hardly surprising. Indeed resemblances can be found at a less superficial level than mere speed. This is fine playing, full of sympathy and understanding, and well recorded. The last piece of all is tossed off with real brilliance and humour. The first piece in this second set, also in F minor, presents a problem. I feel myself that the opening should be *appassionato*, and the long contrasted subject with "crossed hands" should be calm and relaxed; many pianists tackle the piece in this way. But it is in fact the "crossed hands" section that Schubert marked *appassionato* and not the opening, and Aeschbacher can hardly be blamed for trying to follow these instructions. He is also excellent in the B flat "Rosamunde" variations which he plays fast like Demus (whom I reviewed last month) and so keeps up the interest in a piece which all too often drags. I doubt if his playing has quite the distinction of Demus's, but there is very little in it, and if I had to choose I would certainly go for Aeschbacher, who, you will notice, is offered at a much smaller cost (by the same firm, D.G.G., under another label). R.F.

**SCHUBERT. Piano Sonata No. 16 in A minor, D.845. Sviatoslav Richter**

(piano). Parlophone Mono PMA1049 (12 in., 30s. plus 9s. 9d. P.T.).

Kempff (11/53) LXT2834

This performance of the Op. 42 A minor Sonata can give no disappointment to anyone, however high their expectations of Richter are fixed: for it is surpassingly beautiful, unfailingly poetic, and filled with warmth and human feeling. Perfect execution, with wonderfully graded tone, even runs and flawless control is allied to superfine musical intelligence and affection for Schubert's music. Some of Richter's tempi are unusually slow. Certain English editions of this Sonata mark two alternating tempi in the slow movement, *moderato* for the opening crotchet utterance (minim 80 in the Augener edition), and then a slightly faster one (minim 100) for the figure that opens with the octave drop and repeated quavers. The Peters edition has none of these changes. It is *moderato* throughout, and so Richter plays it at a very moderate *moderato*, which allows for thoughtful inflections, and delicately adjusted tonal gradients of extreme beauty. I do not want to imply that the tempo is stiffly maintained — far from it: the beat is always responsive

to the shape and emotional progress of the music. But there is under it all a feeling of natural pulse—far more so than in Kempff's performance, taken at the more usual speed, where the tempi seem, by comparison, to be applied to the music rather than to be suggested naturally by it. Both pianists make the repeat in the first movement.

One of the things Richter seems to do more beautifully than any other pianist is to play repeated notes. It seems a simple thing to say, but you will understand what I mean when listening to the close of the exposition; or the triplets of the last variation, second movement; or even the very first two notes, wonderfully articulated, of the Scherzo. The Scherzo is played with a lovely appreciation of Schubert's rhythmic fancy—the minims held across the bars, the sudden play of quavers. The Trio is taken with exceptional slowness and a perfect sense of line. (Kempff, at a more usual tempo, has this too, but the performance is less moving.) In the Finale Richter makes much of the magical Schubertian effect of moving from minor to major.

All in all, a record of this great Sonata not to miss, and one too to silence those parrot-cries about Schubert being unable to compose large-scale works. The fidelity of the recording is not outstandingly high, by any means, but acceptable. It is a performance that quite outclasses Kempff's—highly praised though that was when it appeared six years ago.

A.P.

**JOSE ITURBI. Debussy. Clair de Lune**

from "Suite Bergamasque". **Falla.**

Ritual Fire Dance from "El Amor Brujo". **Tchaikovsky.** November from "The Months", Op. 37a.

**Paderewski.** Minuet in G major,

Op. 14, No. 1. **Jose Iturbi** (piano).

R.C.A. Mono RCX1029 (7 in., 9s. 3d.

plus 3s. 0½d. P.T.).

Predictable performances, a little superficial here and there, but extremely competent. The start of *Clair de Lune* is poorly played (and my copy has a repeating groove), but the rest goes well, and the Falla shows that Iturbi has not lost the feel of his native Spain. The piano sounds hard and unpleasant, and the quality generally does less than justice to the playing. R.F.

**PETER KATIN. Bach. Chromatic**

Fantasia and Fugue in D minor, BWV903. **Domenico Scarlatti.**

Sonata in E major, L.23: Sonata in D minor, L.413. **Schumann.** Romance in F sharp major, Op. 28, No. 2: Noveletten, Op. 2, No. 7. **Chopin.**

Noveletten, Op. 2, No. 7. **Chopin.**

Beethoven in D flat major, Op. 57: Waltz in C sharp minor, Op. 64, No. 2.

**Brahms.** Intermezzo in B flat minor, Op. 117, No. 2: Rhapsody in G minor, Op. 79, No. 2. **Rachmaninov.**

Mélodie in E major, Op. 3, No. 3.

**Peter Katin** (piano). Decca Mono LXT5516 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

The cover photograph shows Peter Katin sitting at his ease, tie-less, before (presumably) his own piano, which is heaped with

music. And his recital here, particularly the second part of it, gives this same impression of being an informal, personal choice—as if he had sat down to play to a few friends some pieces, pulled from that untidy pile of music, of which he was particularly fond. This Schumann *Novelette*, he seems to say, just listen how lovely this lyrical middle section is! Do you know Chopin's wonderful *Beerceuse*? . . . Then, perhaps in response to a request for "something from *Sylphides*", the Waltz. Then a thoughtful, musing account of the Brahms Intermezzo, and so on. It is not always perfectly finished playing. In the last page of the *Novelette*, for instance, and some passages of the Chopin Waltz, the concentration seems to flicker. But it is a highly enjoyable recital, marked by sensitive playing and evident affection for the music. The Bach *Chromatic Fantasy and Fugue* makes a more formal start. It is cleanly and alertly played, with well-shaped phrasing and a sense of progress. The first Scarlatti Sonata is attractively done, courtly, a little stately, but with a sense of rhythm that seems to call for dancing. The rhythm of the D minor is not quite so springily treated. Excellent recording.

A.P.

**GRETE SCHERZER. Brahms.** Intermezzo No. 2 in A major, Op. 118: Waltz in B flat major, Op. 39, No. 8: Waltz in A flat major, Op. 39, No. 15.

**Domenico Scarlatti.** Sonata in G major, L.290: Sonata in D minor, L.413. **Grete Scherzer** (piano). Parlophone Mono GEP8738 (7 in., 8s. plus 2s. 7½d. P.T.).

The Brahms pieces are pleasantly played and well recorded, but the D minor Scarlatti sonata (the one Tausig or someone miscalled "Pastorale") sounds decidedly unstylish with its rhythmic bumps and uncertain trills. The other Scarlatti starts with some delightful hunting horn effects, and this is more successful.

R.F.

**CHORAL AND SONG****★BEETHOVEN. Mass in C major, Op. 86. Jennifer Vyvyan (soprano).**

**Monica Sinclair** (contralto). **Richard Lewis** (tenor). **Marian Nowakowski** (bass). **Beecham Choral Society** (Chorus Master: Denis Vaughan).

**Royal Philharmonic Orchestra** conducted by **Sir Thomas Beecham**, **Bart.**, C.H. H.M.V. Stereo ASD280 (12 in., 30s. plus 9s. 9d. P.T.). Mono: ALP1674 (4/59).

I found the sound and balance of this record impressive in the mono version; this new stereo pressing gives the soloists a halo each, while orchestra and chorus gain much in perspective and depth. Renewed hearing convinces me of what I said previously about this work—that it has some splendid moments, many wonderfully sustained passages in which the text is treated with originality and thoughtfulness, and (alas!) not a few examples of sheer banality. One begins to understand the remark imputed to Prince Nicholas Esterházy: "My dear



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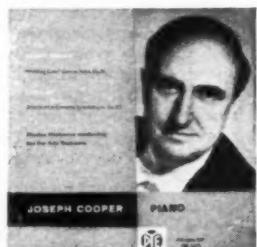
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# JOAN SUTHERLAND



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DECCA HOUSE ALBERT EMBANKMENT LONDON SE11

Beethoven, what have you done now?" Accustomed to the solemn splendour of Haydn's orchestral Masses, the Prince would certainly have found Beethoven's work rather odd and rough by comparison; yet it is just this rugged quality that endears the work to present-day audiences. They will regard with sympathy the unconventional yet plausible setting of the text, excusing some of the more obviously dramatic touches for the sake of the fine music and the magnificent choral writing. This record, incidentally, might well be used as a model to prove, if proof were indeed necessary, that a British professional choir can equal if not surpass any in the whole world. The dynamic range in this stereo version is exciting, and the performance is highly recommended. D.S.

**MOZART. Mass in C minor, K.427:** "Et incarnatus est"; "Laudamus te". **Exultate, Jubilate, K.165:** "Halleluja". **Die Zauberflöte:** "Ach, ich fühl's". **Il Re Pastore:** "L'amerò, sarò costante". **Misera, dove son?, K.369.** Anna Moffo (soprano), Philharmonia Orchestra conducted by Alceo Galliera. Columbia Mono 33C1061 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Here it is at last, the most beautiful singing of "Ach, ich fühl's" I have heard since Claire Dux's unforgettable performance at the Drury Lane Theatre, under Beecham, in 1914. One reason for this is that Anna Moffo possesses the same phenomenal breath control that Claire Dux had, which enables her to sing the melismatic phrase at "Herzen" with complete ease and control, and to linger on the final B flat with a lovely effect of joy recalled. She puts immense, but always reserved, pathos into the aria, as for example at the repetition of the words "So wird Ruhe", sung more softly than the preceding phrase, and with darkened tone colour at "Tode" ("Only death can end my pain"). The high B flat in a succeeding phrase ("der Liebe Schnen") is exquisitely poised and so is the long held G a few bars later on. Miss Moffo concentrates the poignant feeling of Pamina's loneliness into the brief cadenza at the end of the vocal part, lingering at greater length on its two penultimate notes than I have ever heard before—but most convincingly. The entry of the strings does not, unfortunately, quite match this most lovely conclusion.

The same remarkable breath control enables the singer to phrase the last six bars of "Glorificamus ad te", in *Laudamus te* from the C minor Mass, without a break and to leave us, at the last long note, feeling as if she had still plenty of breath in hand. Her trills are neatly done and she sounds, as in everything else on the disc, as if she meant what she is singing about. Perhaps *Exultate, Jubilate* could have been more radiant in tone—and certainly it could have been more springily accompanied—but it is very well sung and so is *Et incarnatus est*, to which, as long as Mozart allows, she imparts deep feeling. The oboe, by the way, is too distantly recorded. "L'amerò, sarò cos-

tante" is sung with much charm and Miss Moffo does her best to make *Misera, dove son?* sound more interesting than it is. This admirable and musically singer can be faulted in one matter only: she does not make enough of her consonants.

This record has given me enormous pleasure and I hope we shall soon hear again from this superlative artist. A.R.

**HANDL, JACOB (GALLUS). Motets:**

Zwei der Seraphim; Pater Noster.

**HASSLER. Motet:** Cantate Domino canticum novum.

**SWEELINCK. Motet:** Venite exultemus Domino. **Dresden Kreuzchor** conducted by **Rudolf Mauersberger**. D.G.G. Archive Mono EPA57179 (7 in., 12s. plus 3s. 11d. P.T.).

This choir has a fresh and delightful tone, not always perfectly balanced because the tenors and basses are too light in timbre, but always musical and excellent in quality of line. The two motets by Jacob Handl show him in his true light as one of the most important figures in the sixteenth century. His great work, the *Opus Musicum*, was rated by Riemann as next in importance to the vast output of Palestrina. These two motets also demonstrate the fondness for alternating and opposite choirs which was so deep-rooted in sixteenth century musical taste. If ever a performance cried out for stereophony, it is this one; for though we can hear the call and response of the two seraphim and the powerful thrust of the dialogue in *Pater noster*, it is not until they are made to emerge from different speakers that the true effect becomes evident. At the moment we have only a contrast of tone-colour and dynamics, not a spatial contrast.

Another great figure in sixteenth century Germany was Hans Leo Hassler, and up till now his sacred music has remained practically unrepresented in the gramophone catalogues. This fine motet, a through-composed psalm-setting of *Cantate Domino canticum novum*, is a typical example of Hassler's choral technique. Only the first four verses of Ps. 95 are set, and these are followed, oddly enough, by the first three verses of Ps. 94 (*Venite exultemus Domino*), set by Sweelinck. As a means of comparing the different musical and choral ideals of three such masters, this disc is admirable. But I do hope D.G.G. will give it to us again, in stereo! D.S.

**STRAUSS, RICHARD. Songs.** Einerlei:

Der Stern: Schlechtes Wetter: Schlagende Herzen: Befreit. **Hilde Güden** (soprano), **Friedrich Gulda** (piano). Decca Mono CEP593 (7 in., 11s. plus 3s. 7d. P.T.).

Hilde Güden sings her group of Strauss songs (all of which have been recorded before on LP) with considerable charm and bright tone and is particularly successful in *Schlagende Herzen*, a simple ditty of a boy with the beating heart of the title hastening to meet his girl. Her singing of *Schlechtes Wetter* (*Bad weather*) is good, but lacks the fine points of Schwarzkopf's rendering and in *Befreit* (*Freed*), in which the climax is well

negotiated, there is not much depth of feeling. The other two songs come out well.

It is surprising that in these days of demarcation in trade unions solo pianists have not been forbidden to become, on occasion, accompanists: a task in which, very naturally, they rarely succeed. Gulda, of course, plays beautifully on this disc but accompanies less well, using too much pedal and missing the subtleties of the skilled accompanist. The balance is greatly in favour of the voice, otherwise the recording is excellent.

A.R.

**★GIBBONS. Church Music.** Song 1:

The First Song of Moses. Second Preces. Psalm 145, Verses 1-14. Voluntary I. Te Deum (Second Service). Voluntary II. Jubilate (Second Service). "This is the record of John". "See, see the Word is incarnate". "Glorious and powerful God". **Choir of King's College, Cambridge** (Simon Preston, organ), **Jacobean Consort of Viols** (Thurston Dart, treble viol; Desmond Dupré, tenor viol; Dennis Nesbitt and Dietrich Kessler, bass viols; Nigel Amherst, violone) directed by **David Willcocks**. Argo Stereo ZRG5151 (12 in., 30s. plus 9s. 9d. P.T.). Mono: RG151 (4/59).

**★CHOIR OF ST. JOHN'S. A tender shoot** (Goldschmidt). **Hear my prayer** (Mendelssohn). **Jesu, joy of Man's desiring** (Bach). **Ave Verum** (Mozart). **I saw The Lord** (Stainer). **Ye now are sorrowful** (Brahms). **Sonate de I Tono** (Lidon) (George Guest, organ). **Choir of St. John's College, Cambridge** (solo treble: Alastair Roberts; organist: Peter White) directed by **George Guest**. Argo Stereo ZRG5152 (12 in., 30s. plus 9s. 9d. P.T.). Mono: RG152 (5/59). Recorded in the Chapel of St. John's College, Cambridge.

I reviewed these two records made by Cambridge choirs at some length in the April and May numbers of THE GRAMOPHONE. Of the stereo versions it is only necessary to add that both are very successful. This music gains a great deal from its spatial setting; the resonance of a cathedral or a collegiate chapel is an essential part of its effect, and the more accurately this can be reproduced the more satisfactory we shall find it. This is particularly true of the music that actually makes use of the contrast between the Decani and Cantoris sides of the choir—such as the Gibbons psalmody, for instance, or the still more elaborate setting of the morning canticles on the same record. Here the spatial dimension that stereo adds to the sound we hear is an essential part of the music, and not a mere hi-fi gimmick. J.N.

**AMBROSIAN CHANT. Choir of the Polifonica Ambrosiana** conducted by Mgr. Giuseppe Biella. Vox Mono DL343 (three 12 in., 101s. plus 27s. 9d. P.T.).

Vox are to be congratulated on issuing not just one but three discs of Ambrosian Chant, together with a pamphlet giving an

introduction and texts with notes on the chosen pieces. There are certain criticisms to be made but this production puts all lovers of plainsong in Vox's debt. It must suffice, on the historical side, to say here that from the fourth century to the present day Milan has maintained its unique liturgical practice and its chant in spite of Gregorian infiltrations; but as it is not used outside the diocese of Milan the chant has remained little more than a name to many of those who are very familiar with Gregorian chant. Hence the enormous value of these discs, enabling those who are interested to get a good over-all idea of what this music sounds like, and the ways in which it differs from Gregorian chant.

It is a pity that the booklet does not give particulars of, at least, the Ambrosian Mass and Vespers. The Proper of the Mass contains seven sections instead of the five of the Roman rite. *Ingressa* (corresponding to the *Introit*, but without psalm verse or doxology). *Psalmellus* (after the Prophecy) *Alleluia* or *Cantus* (Tract) (after the Epistle), a chant after the Gospel, *Offertorium*, *Confractorium* (at the breaking of the Host, after the *Pater noster*), *Transitorium* (corresponding to the *Communion*). *Kyrie eleison* is not sung as a separate chant but (without *Christe eleison*) after the *Gloria*. *Agnus Dei* is not sung, and there are very few settings of the Ordinary. The Ambrosian Vespers is more elaborate than the Roman and includes chants to open and close the office—*Lucernarium* and *Completorium* in the Ordinary, and *Responsoria* and *Psallendae* (a short verse with *gloria* when there is a procession) in the Proper.

There is no fixed modal system and the psalm tones have no mediant cadence. As regards the date of the chant the earliest manuscripts (twelfth century) post-date the earliest Gregorian ones but, as an Ambrosian scholar has said, there are three discernible layers; the early Ambrosian layer—which, as with other Eastern and Western chant, derives principally from the Synagogue—later Byzantine influences, and Gregorian chant. Much of the material recorded is at present unpublished, but some of the rest can be found in the Ambrosian *Antiphonale Missarum* and *Vesperale*, published by Desclée. There are four of the hymns by, or attributed to, St. Ambrose (the words, not the melodies) on the discs, the first of which, *Aeterno rerum conditor* is sung with more heavily stressed accents than in the Roman tradition. The first side of the first disc also displays, in the canticle *Benedictus es*, a more popular vein of melody than one finds in Gregorian chant. Particularly interesting is the Ambrosian *Te Deum*, also on this side, with its long and short notes in the phrases descending to the cadences. There follows *Laus angelorum magna* an ancient form of the *Gloria* and up to the sixteenth century sung at the end of Mattins. Certain words, *agimus*, *spiritus*, *mundi*, are chosen for florid treatment, with lovely effect.

For the rest there will be found on the discs antiphons and psalms or canticles, scripture and prayer reading tones, examples

of the *psallendae*, *psalmelli*, *transitorii*, etc., referred to above, *Alleluias*, *responsories* *Preface* and *Sanctus*, and in the *Conpline*, *Antiphon* and *Canticle*, *Salva nos: Nunc Dimitis*, an example that can easily be compared with its Gregorian, and more sober, counterpart.

Here, indeed, are riches: and consideration of the performance they receive must now be undertaken. One must regret that girls', and not boys' voices are used in the *Polifonica Ambrosiana* (with Luciana Ticinelli Fattori as occasional and not very steady cantor or soloist), but no doubt there were difficulties in the way that could not be overcome. The girls (as I suppose them to be from the freshness of their tone) sing well and it was wise, for the sake of contrast, to allot some pieces wholly to them and others wholly to the men, who are also good. The cantor and soloist, Don Giuseppe Salvini, is apt to run short of breath at the ends of phrases and like his opposite number is not ideal, but under Monsignor Biella's authoritative direction the ensemble is usually satisfactory and he and the singers deserve praise for their success in a formidable undertaking.

The recording is direct and has no "cathedral acoustic", and the tape cutting gives some abrupt endings, the tapes also producing a curiously hoarse quality at the

close of some of the pieces: but though one can imagine the job being better engineered it is by no means unsatisfactory, and one soon forgets these minor flaws.

It is a pity the pamphlet gives the texts of the pieces only in Latin, for not only liturgiologists will (I hope) purchase these discs. The notes are printed in English, French and Italian and are separated, presumably for reasons of space, from the texts, so that one has to do a good deal of turning back and forth. There is a list of *errata* to the English text that could be extended and the translations are of the literal order. Wholly praiseworthy are seven plates of the opening portions of pieces recorded, three of them in colour—as also is the cover, showing the central section, one of four, of the golden altar of St. Ambrose in Milan Cathedral. I have listened to these chants with enormous interest and delight: and with thankfulness that the Ambrosian rite successfully resisted the attempts of Charlemagne to force it to conform to the Roman rite. Otherwise this very individual music might well have been lost to us.

I hope Vox's enterprise will be sufficiently rewarded for them to consider giving us some discs of Byzantine chant, and so fill up the remaining gap in our knowledge.

A.R.

## OPERATIC

### CHERUBINI. *Medea*—excerpts.

Medea	Eileen Farrell (sop.)
Jason	Andre Turp (ten.)
Creon	Ezio Flagello (bass)
With the <b>Columbia Symphony Orchestra</b> conducted by <b>Arnold Gamson</b> . Philips Mono ABL3253 (12 in., 30s. plus 9s. 9d. P.T.).	
E forse qui . . . Dei tuoi figli: Nemici senza cor: Date almen per pietà: Novella strana . . . Figli miei, miei tesori: Numi, venite a me . . . Del fiero duol che il Cor mi frange E che? Io son Medea! . . . Atre Furie, volate a me.	

Eileen Farrell made a great success in America, I recall, in the name part of Cherubini's opera, and as by the time this review appears she will have made her début at the Royal Festival Hall, London, this issue is well timed.

One can get only a partial picture of *Medea* from the duets with Jason and Creon, and the arias here recorded, "Dei tuoi figli" (Act 1), "Del fiero duol" and "Atre Furie", both of which latter are sections of the Finale.

Miss Farrell gives so much pathos to Medea's love for her children that one feels extremely sorry for the unfortunate woman and when she reveals the less pleasant side of the character one misses more than ever the venom that Callas put into the part. Miss Farrell calls all too gently on the infernal gods, though she is more impassioned when she summons the furies. Her singing is beautiful in the lyrical passages and dramatic where drama is called for, and her lower register is particularly warm and rich. As we know from her other discs, her high notes are attacked with great precision and her mezzo-voice is lovely. What she lacks, as does every other operatic soprano today, is Callas's remark-

able feeling for words and their colour, her immediate creation of the appropriate mood: her declamatory force or intensity in such phrases as "implacabile Dei" or "io son Medea". The music is, of course, much cut about and the orchestral playing is hardly more than adequate, though the recording is better than in the Columbia issue of the opera.

André Turp and Ezio Flagello fill their roles acceptably and the disc should be heard by all lovers of fine singing. A.R.

### BIZET. *Les Pêcheurs de Perles*—

excerpts.

Leila	Pierrette Alarie (sop.)
Nadir	Leopold Simoneau (ten.)
Zurga	Rene Blanco (bar.)

With the **Elisabeth Brasseur Choir** and **Lamoureux Orchestra** conducted by **Jean Fournet**. Philips Mono ABL3255 (12 in., 30s. plus 9s. 9d. P.T.).

*Sur la grève en feu: Mais qui vient là? C'est toi qu'enfin je revois . . . Au fond du temple saint: Sois la bienvenue: A cette voix . . . Je crois entendre encore: A dieu Brahma: L'ombre descend des cieux: De mon amie . . . Leila! dieu puissant le voilà: A Nadir, tendre ami de mon jeune âge: Je frenâz: Des que le soleil: O lumière sainte.*

Selected moments from a Parisian *Pearl Fishers* which give you most of what you want from this opera. The duets for the men and for the man and woman, the choral numbers "Je crois entendre encore" and so on. The only major omission is of Leila's cavatina, "Comme autrefois", and that, it is very reasonable to assume, you have in some other form already. The sound is a little constricted but pleasant. I find the tenor slightly monotonous though artistic. Mme Alarie does not quite escape the suspicion of sharpening on held notes and her tone is apt to be shallow. But it is



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basically the right tone of voice for Leila. Monsieur Bianco's solid baritone is impressive in the French manner (French mezzos and baritones with their forward brightness are, I find, a welcome change now and again). In short: nice enough.

P.H.-W.

**MOZART.** *Le Nozze di Figaro*: "E Susanna non vien? . . . Dove sono?". **Così fan tutte**: "Temerari! . . . Come scoglio". **Teresa Stich-Randall** (soprano), **Paris Conservatoire Orchestra** conducted by **André Cluytens**. H.M.V. Mono 7ER5140 (7 in., 11s. plus 3s. 7d. P.T.).

Teresa Stich-Randall is the Fiordiligi of the Aix-en-Provence Festival, and a Mozart soprano whose clear but warm tone is some of the most beautiful to be heard today. She has both the range and the flexibility for "Come scoglio", and gives a completely enjoyable account of it. Also of "Dove sono". Not a tremendous sense of character, no "colourings" added to the music: but the music itself realised in the most beautiful way. Full marks to H.M.V. for giving all the words on the sleeve: but count the characters of *Così* again, Mr. Rayment: six, not eight.

A.P.

★**PUCCINI.** *La Fanciulla del West*—

complete.

Minnie	Birgit Nilsson (sop.)
Jack Rance	Andrea Mongelli (bar.)
Dick Johnson	Joan Gibin (ten.)
Nick	Renato Ercolani (ten.)
Ashby	Antonio Casinelli (bass)
Sonora	Enzo Sordello (bar.)
Trix	Florindo Andreoli (ten.)
Sid	Giuseppe Costaroli (bar.)
Bello	Dino Mantovani (bar.)
Harry	Dino Formichini (ten.)
Joe	Antonio Costantino (ten.)
Happy	Leonardo Monreale (bass)
Larkens	Giuseppe Moretti (bass)
Billy Jackrabbit	Carlo Forti (ten.)
Wowkle	Gabriella Carturan (sop.)
Jake Wallace	Nicola Zaccaria (bass)
Jose Castro	Carlo Forti (bass)
Un Postiglione	Angelo Mercuriali (ten.)
With Orchestra and Chorus of <i>La Scala</i> , <i>Milan</i>	(Chorus Master: Norberto Mola) conducted by <b>Lovro von Matacic</b> . Columbia Stereo SAX2286-8 (three 12 in., 90s. plus 29s. 3d. P.T.). Mono: 33CX1631-3 (5/59). Records are available in Presentation Box and cannot be purchased separately.

Capuana (12/58) SXL2039-41

In this stereo edition, the Columbia *Fanciulla* is improved almost beyond recognition. The scene in the Polka Bar comes to life. The intimate dialogues of Act 2 sharpen into focus. Act 3, with its evocation of the great open slopes of the Rockies, seems to expand. The perspectives are well managed. Matacic's excitable treatment of the score gains new vividness, becomes very stirring at times. There is, admittedly, a hint—perhaps more—of exaggeration about it (for example, the immense orchestral build-up to Minnie's opening words. True, this is marked *andante vibrato*, and *fff*, and *con tutta forza*). All the same, it is hard not to feel that Matacic's reading is "a bit much"). The resolution and brilliance of Miss Nilsson's Minnie, and Mr. Mongelli's melodramatic Rance, fit the frame well. And the orchestra plays a bigger part in the drama than in the rival version. I still prefer the Decca set, on the whole; but now there is much, much less in it.

A.P.

**GABRIELE SANTINI.** (a) *Lucia di Lammermoor* (Donizetti): "Tombe degl' avi miei . . . Fra poco a me ricovero". (b) *Manon* (Massenet): "Io son sol! . . . Ah! dispar, vision". (c) *Cavalleria Rusticana* (Mascagni): Intermezzo: "Innegiamo, il Signor non è morto!"; "Ah! Gli aranci olezzano". (d) *Tosca* (Puccini): "Recondita armonia". (e) *Fedora* (Giordano): "Amor ti vieta". (f) *Samson et Dalila* (Saint-Saëns): "S'apre per te il mio cor". (g) *Aida* (Verdi): "Qui Radames verrà . . . Oh Patria mia"; "Gloria all' Egitto". **Carlo del Monte** (tenor, a, b), **Floriana Cavalli** (soprano, c, g), **Giuseppe Campora** (tenor, d, e), **Gabriella Carturan** (soprano, f), **Rome Opera House Chorus** (Chorus Master: Giuseppe Conca, c, g), and **Orchestra** conducted by **Gabriele Santini**. H.M.V. Mono ALP1720 (12 in., 30s. plus 9s. 9d. P.T.).

Here is another of these strange "jukebox package" opera recitals, bound together by nothing except the conducting of Maestro Santini which is good but not in itself spellbinding. The tenor del Monte sings a good lung-busting "Ah dispar" from *Manon* and the *Lucia* last act solo without too many sobs which are what intrude spoilingly into Campora's "Recondita armonia" (he might be saying farewell to life instead of extolling painting's beauty). "Amor ti vieta" he sings full out but well. These noisy fellows have been separated by (1) the Intermezzo from *Cav* followed by (2) the Easter Hymn, unsteadily sung by the Santuzza in question (in the opera the hymn comes prior to the intermezzo). Later bands give us soprano Carturan as a most unremarkable Delilah in Italian. I've heard better "Softly awakes" from College contraltos. Later soprano Cavalli proceeds to a shortened version of "O Patria mia" with a very insecure climax, after which we get the march from the preceding act! What is offered, I suppose, is an opera concert of sorts, but it can only be recommended to the very unexacting and easily pleased, who hardly care what they get or in what shape or order.

P.H.-W.

**ROSSINI.** *Il Barbiere di Siviglia*: "Una voce poco fa"; "Contro un cor". **L'Italiana in Algeri**: "Cruda sorte! Amor tiranno"; "Per lui che adoro"; "Amici in ogni evento . . . pensa alla Patria". **Semiramide**: "Bel raggio lusinghier". **La Cenerentola**: "Nacqui all'affanno . . . non più mesta". **Stabat Mater**: "Fac ut portem". **Teresa Berganza** (soprano), **London Symphony Orchestra** conducted by **Alexander Gibson**. Decca Mono LXT5514: ★Stereo SXL2132 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

Teresa Berganza, the Spanish mezzo who made such a favourable impression at Glyndebourne (as Cherubino), seems likely to go far. She has personality and the individual timbre, if not yet the variety and animation which so delighted us in Supervia

of beloved memory. The grain of the voice is for the connoisseur. The artistry is shown at its best in the *Italiana* excerpts and the steering into "Per lui che adoro" promises much in the future. The impassioned tones of "Pensa all Patria" are more of a strain: brilliance is wanting in fact. This is the quality missing from the charming, poised "Una voce" and from "Bel raggio" which is most beautiful in its reflective reaches, but does not "run" easily—which is the point of the thing. I would like to see Tetrazzini's face on hearing this cautious exploration of the long tests. The bravura at the end of the *Cenerentola* is much more successfully negotiated. If not florid singing in the grandest tradition, it is at least worthy to set beside Supervia's. "Make me to bear" the mezzo solo from the *Stabat Mater*, is a most beautiful page of music and this imaginative singer does it justice. The orchestral setting of the record is delightful, at once discreet and yet perfectly in the picture. Mr. Gibson must be pleasant to sing with. The stereo version is superior to the mono, which is, however, excellent of its kind. The difference is that with stereo you can, as it were, hear the movements of the singer's head and the *spinto* notes have a more natural ring. All in all a very pleasing and promising record with several treasurable renderings, Simionato and Supervia notwithstanding.

P.H.-W.

★**TCHAIKOVSKY.** *Eugene Onegin*—

complete.

Larina	Valentina Petrova (m.-sop.)
Tatiana	Galina Vishnevskaya (sop.)
Olga	Larisa Avdeyeva (sop.)
Philippevna	Eugenia Verbitskaya (m.-sop.)
Eugene Onegin	Eugene Belov (bar.)
Lensky	Sergei Leleshhev (ten.)
Prince Gremin	Ivan Petrov (bass)
Captain	Georgy Pankov (bass)
Zaretsky	Igor Mikhalkov (bass)
Triquet	Andrei Sokolov (ten.)
Preceptor	Nikolai Timchenko (bass)
With the Chorus	(Chorus Master: Mikhail Shorin) and Orchestra of the <b>Bolshoi Theatre</b> conducted by <b>Boris Khaikin</b> .

Parlophone Mono PMA 1050-2 (three 12 in., 90s. plus 29s. 3d. P.T.). Records are available in

Presentation Box and cannot be purchased separately.

Danon (3/58) LXT5150-61

I got great pleasure from this *Bolshoi Onegin* (helped by visual memories of it) and I think it, by and large, superior in sound and performance to the Decca set from Belgrade (which I also liked, with reservations). It is a lovely opera and one which goes very well on the gramophone. There is depth and perspective in the recording (for instance the chorus of distant reapers drawing towards Mme Larina's garden at dusk). The conducting of the orchestra, which is full-blooded, but a little lacking in individuality in the all-important woodwind sections (almost secondary characters in this score) is firm and brisk and the ensemble of the chorus and the dancing is efficient. Too brisk? I think I have heard the letter scene more affectionately handled; there is the regulation *ritardando* ("Are you an angel sent from heaven?"), but elsewhere there is a suggestion which may not bother you that this music is simply too familiar to the players to earn the ultimate in expressive-

ness. The Tatiana is no Melba; every note in her scale has a different quality! But the total effect of her singing is to me pleasing; it is a rich, fresh, young sounding voice and she seems to "live the part" convincingly. The next requirement is a good Onegin and in the baritone Belov we have a character actor whose timbre is strongly individual. He sings with meaning and with a regard for the beauty of the music as such, which is pleasing. At the end of Onegin's priggish advice to Tatiana, telling her he couldn't do more than love her "as a brother", Belov sustains the high alternative note with a finely veiled piano (as I believe Baklanoff used to and which one of the best current Onegins, Ernest Blanc, does). Lemeshev is, of course, a star tenor and sings as he pleases. His sweetness and perhaps rather intrusive pianos and holds are respected by the conductor: personally I thought this a very attractive and individual Lensky, but you may find it mannered (yet isn't that in character, really?). Lemeshev's leading of the post-quarrel quintet (Larina's ball) and his farewell to lost happiness (pre-duel scene) are most appealing. The Olga is rich voiced and rather a heavy singer who doesn't quite seem to see the point of the charming song in the first act ("You never saw me sentimental!"), booming and slowing down needlessly. Were I casting the opera I would always see to it that the Nurse sounded like an old woman (not an Amneris on holiday) and that Monsieur Triquet, the tutor, sang in character (here he sounds like an aspiring *principal*). Prince Gremin is another case: the bass Petrov here with a marvellous voice like a barrel gives his solo splendid weight and handsome dignity (it starts the last side).

All in all my verdict is that this *Onegin* can provide a lot of pleasure and that we must be grateful for an authentic Bolshoi version as well sung and recorded as this, even if you personally may have heard more delicate and affectionate accounts of the score.

P.H.-W.

**AASE NORDMO LÖVBERG.** *Tannhäuser* (Wagner): "Dich, teure Halle"; "Allmächt'ge Jungfrau". *Lohengrin* (Wagner): "Einsam in trüben Tagen"; "Euch Lüften, die mein Klagen". *Die Walküre* (Wagner): "Du bist der Lenz". *Otello* (Verdi): "Era più calmo?", "Pianega cantando"; "Ave Maria piena di grazia". With *Monica Sinclair* (contralto). *Don Carlos* (Verdi): "Tu che le vanità". *Aase Nordmo Lövberg* (soprano), *Philharmonia Orchestra* conducted by *Walter Susskind*, except items marked  $\dagger$  by *Warwick Braithwaite*. Columbia Mono 33CX1651 (12 in., 30s. plus 9s. 9d. P.T.).

These performances, from a singer from whom one hoped much, are disappointing as a whole related to the excellence of parts of them. Miss Nordmo Lövberg seems often to be uncertain of what dynamic level she should aim at, with the result that some of the phrases in Elizabeth's Prayer are too loud—and I do not only

mean those marked to be sung loudly. Elizabeth is supposed to be on her knees praying for her lover, certainly with fervour and intensity but not so as to almost awaken echoes in the surrounding mountains. Again, there is not a truly prayerful spirit in the cantabile portion of the *Ave Maria*, the words of which should be softly breathed forth. A more imaginative and complete view of Elizabeth and Desdemona from the first bars to the last would, I think, have made the singer judge better the volume of tone required. Her best singing comes in the Willow Song, at the close of which the high notes (as also the high A flat at the end of *Ave Maria*) are well floated, though she does not command the fine spun tone for the echoed phrases: but at the sudden outburst "Ah! Emilia, Emilia, addio!", the opening high note of the phrase is more like a terrified scream than a heart-rending cry.

I noted, in a review of this singer's Grieg-Strauss recital (Columbia 33CX1409: April 1957) that there was an edge to her tone at certain climactic moments and that trouble is again apparent on this disc, spoiling some phrases of the otherwise well-sung aria from *Don Carlos*, which, as in the *Otello* scene, awakens considerable emotional feeling in the artist. "Euch Lüften", (*Lohengrin*) and "Du bist der Lenz" (*Walküre*) are too brief to make any effect and should be dropped from operatic recitals.

This voice, fresh and beautiful, can be thrilling, as in Elizabeth's opening phrases, and it should be possible to put pressure on it at high points of climax without deterioration of tone. Never having heard Miss Nordmo Lövberg in the flesh it is impossible to say how much the microphone is to blame for this; but for more complete identification with the characters portrayed I would suggest, with all due respect, resort to Lotte Lehmann, who should hold several sessions for established artists if she does not already do so.

The orchestral parts are extremely well played and recorded though I felt, as sometimes in other performances, that the triplet phrases for strings in the Introduction of Elizabeth's Greeting to the Hall of Song were a bit too frenzied. She was not that sort of person: the conductor also over-stresses the "moaning" wood-wind phrases in the second verse of "Salce".

A.R.

## CLASSICAL REISSUES

**OTTO ACKERMANN.** *Ma Vlast* (Smetana): *Vltava*. *Philh. Orch.* Columbia Mono SEL1619 (7 in., 11s. plus 3s. 7d. P.T.). From S33C1042 (11/55).

**ANTHONY COLLINS.** *Danse Macabre* (Saint-Saëns). *Espana* (Chabrier). *R.P.O.* H.M.V. Mono 7ERS138 (7 in., 11s. plus 3s. 7d. P.T.). From ALP1649 (12/58).

An unexciting lot. **Ackermann** gives a heavy, over-pulsed account of *Vltava*; the sound is warm but the music wilts—Anerl/Fontana was a good recent alternative, if you don't object to a turn-over in the middle.

**Collins'** *Danse Macabre* is nicely paced and played, an enjoyable performance (though my copy wouldn't be cured of

clicking), but *Espana* is rhythmically slack, which spells disaster in this wonderful piece. The sound is nice and lithe and not too fat.

W.S.M.

**ALCEO GALLIERA.** *Loreley* (Catalani): Dance of the Water Nymphs. *La Wally* (Catalani): Prelude, Act 3. *Philh. Orch.* Columbia Mono SEL1618 (7 in., 11s. plus 3s. 7d. P.T.). From 33CX1545 (7/58).

**CHARLES MACKERRAS.** *Russian and Ludmilla* (Glinsk): Overture. *Tsar Saltan* (Rimsky-Korsakoff): Flight of the Bumble Bee. *Sorochintsky Fair* (Moussorgsky): Gopak. *Snow Maiden* (Rimsky-Korsakoff): Dance of the Tumblers. *Philh. Orch.* H.M.V. Mono 7EP7084 (7 in., 9s. 3d. plus 3s. 0jd. P.T.). From DLPI170 (3/58).

The Catalani excerpts come from an anthology by **Galliera** of operatic in termezzis. Toscanini had a special admiration for Catalani (he called his children respectively after the hero and heroine of these two operas), so these intermezzis deserve respectful listening. I found them dull at first, but the curious mixture of rustic simplicity and exoticism improves on acquaintance, and the fat tune in the prelude to the last act of *La Wally* is certainly impressive from the word go. The two pieces are well though not stunningly played, but the sound is very good. A useful coupling for an adventurous collector.

**Mackerras's** Russian collection represents the most popular items from a similar ten-inch assortment. These are rip-roaring performances; the Gopak comes off best in sound and spirit, though I liked the not too prominent balancing of the tambourine in the Tumblers and the perspective in the climax. I agree with T.H. that the *Russian* overture starts too fast—but how exciting! —and the solo flute is hard pressed to keep pace with the conductor in the Flight; this bumble bee evidently had a flyswatter on its track! It may be pure imagination, but the acoustic of the first side (*Russian* and *Bumble bee*) sounds more lightweight than that of the Gopak.

W.S.M.

**ANDOR FOLDES.** (a) *Piano Concerto No. 1*; (b) *Sonate de Vienne*, No. 7; (c) *Valse oubliee*; (d) *Mephisto Waltz*; (e) *Les Preludes* (Liszt). *Foldes* (piano), *Berlin P.O./Ludwig*. Heliodor Mono 479002 (12 in., 20s. plus 6s. 6d. P.T.). Item (a) from DGM18133 (3/55), (b) and (c) from EPL30244 (11/58), (d) appears in mono form in this country for the first time. (e) from EPL30057 (9/58).

**CLIFFORD CURZON.** *Piano Concerto in A minor* (Grieg). *L.S.O./Pistolarli*. Decca Mono LW5350 (10 in., 15s. plus 4s. 10jd. P.T.). From LXT5165 (11/58).

**RUDOLF SERKIN.** *Piano Concerto No. 2* (Mozart). *Columbia S.O./Schneider*. Philips Mono EFR2016 (10 in., 15s. plus 4s. 10jd. P.T.). From CFL1002 (7/58).

**ARTUR RUBINSTEIN.** *Waltzes Nos. 1-14* (Chopin). R.C.A. Mono RB16150 (12 in., 22s. 9d. plus 9s. 4jd. P.T.). From H.M.V. ALP1333 (3/56).

Writing about the original record of **Andor Foldes'** performance of the Liszt Concerto, A.P. was less than wholly enthusiastic. Myself I enjoyed it enormously and was less conscious than he of Foldes approaching the concerto as "a piece of piano ballistics". I was indeed thrilled by the playing. There are passages brought off marvellously (and not merely brilliantly)—to mention one, the soft octave playing at page 56 of the miniature score, a miracle of performance. I never suspected any display of virtuosity for virtuosity's sake and this was even more evident in the gentle charm brought to the two smaller waltzes on this present disc. Yet the *Mephisto Waltz* is

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breathtaking and the technique is so astonishingly clean. As an interlude we have the orchestral *Les Préludes* in an extremely well-played performance in which Ludwig plays down the rodomontade with much success. And incidentally, some of us have complained of the tiresome "plunks" on D.G.G. records as the needle traverses the scroll—there are none on this greatly recommended reissue.

Decca are certainly faithful to their best records. **Clifford Curzon's** performance of the Grieg has been issued in a great number of forms now appearing as a ten-inch. It's a beautifully played account of the very romantic kind. Personally I like a touch more of bracing Scandinavian air brought into it, but that's a matter of taste no doubt. The sound is still very good (the record's origins are of course much earlier than the 1956 date given above).

Philips get into my bad books for reissuing **Rudolf Serkin's** performance of the last Mozart Concerto complete with some bars in the opening tutti which should not be there. They are also to be found in the original 12-inch side and since the company's attention has in the meantime been drawn to this, I find this reissue irresponsible. Seven bars from the end of the first movement are inserted at letter B in the opening tutti: they may sound all right—but they shouldn't be there. I have taken the utmost trouble to discover if there is any warrant for this, but it seems absolutely sure that there is none—and sure we can be, for the manuscript exists and the work was bruted in Mozart's lifetime. Whether it's a pright idea of the conductor or a lapse on the part of the tape editor I don't know, but I can see no reason why I should recommend this record.

The only solo piano disc that has come my way this month is a fine one and **Arthur Rubinstein's** record of the Chopin Waltzes surely needs no more recommendation to those who have not already got it. There is masterful and wonderful playing all through.

T.H.

**ISAAC STERN.** (a) *Violin Concerto No. 1* (Bruch); Adagio, **Philadelphia Orch./Ormandy**; (b) *Zigeunerweisen* (Sarasate), **Columbia S.O./Waxman**, Fontana Mono CFE15036 (7 in., 11s. plus 3s. 7d. P.T.), (a) from Philips ABL3168 (10/57), (b) from Columbia LX1156 (4/49), both from Fontana EFR2001 (5/59).

**D. and I. OISTRAKH/YAMPOLSKY.** (a) *Trio Sonata* (Benda); (b) *Sonata for two violins and piano*, Op. 2, No. 7 (Handel), **David and Igor Oistrakh** (violins), **Yampolsky** (piano), D.G.G. Mono DG16136 (10 in., 22s. 3d. plus 7s. 3d. P.T.), (a) from EPL30294 (2/59), (b) from EPL30297 (6/58).

**RUGGIERO RICCI.** *Violin Concerto No. 1* (Bruch), **L.S.O./Gamba**, Decca Mono LW5355 (10 in., 15s. plus 4s. 10d. P.T.), From LXT5334 (8/57).

Bruch's best known tune will probably appeal to some people when detached from the other movements of the concerto which make it so much more beautiful. Even if I thought this act of surgery a good idea, I wouldn't think **Stern's** cool, withdrawn performance, backed rather distantly by the Philadelphia, the best advocate of the music (though I should add that T.H. enjoyed the performance of the whole concerto a good deal, and I would expect **Stern** to be an ideal exponent of it). He is again recorded very forwardly in the *Gypsy Air*, and here his tone and feeling are excellent—perhaps the rapid stunt effects

could be neater (when you think of Heifetz).

The **Oistrakhs** father and son blend exquisitely in these trio sonatas, and the coupling of the two works will be welcomed by all fiddle-fanciers—Benda's sonata is almost more beautiful than Handel's! The only pity is that the piano accompaniments are so demure and dull. The acoustic occasionally sounds uncomfortably close but it's a warm sound on the whole, nicely focused.

**Ricci's** version of the Bruch concerto was backed by the Mendelssohn, and was well liked by M.M. It goes well by itself, with a side-break after the Adagio. I have heard more refreshing performances of the work (David Oistrakh's for me), but Ricci's tone and phrasing are beautifully polished, and the balance with orchestra seems acceptable on my gramophone—or perhaps it is that I like the solo instrument to sound no more forward than the orchestra among whom he is presumably standing. W.S.M.

**★ERNEST ANSERMET.** *L'Arlesienne* (Bizet); *Prelude*; *Adagietto*; *Carillon*, **Suisse Romande**. Decca Stereo SEC6013 (7 in., 11s. plus 3s. 7d. P.T.). From SXL2037 (1/58).

**★SIR ARTHUR BLISS.** *Things to Come—Suite* (Bliss), **L.S.O. R.C.A. Stereo** SRC7025 (7 in., 11s. plus 3s. 7d. P.T.). From SBK2026 (4/59).

**SIR THOMAS BEECHAM.** *Le Coq d'Or* (Rimsky-Korsakoff); King Dodon in his palace; King Dodon on the battlefield; Marriage Feast and Lamentable End of King Dodon. **R.P.O.** Fontana Mono CFE15030 (7 in., 11s. plus 3s. 7d. P.T.). From Columbia 38CX1087 (2/54).

**Ansermet's** fuller account of the *L'Arlesienne* suites was admirable, if not the match of Beecham's. This is most noticeable in the *Adagietto*. Here it is very well played: under Beecham it is infinitely moving. Still, this is recommendable. **Sir Arthur Bliss's** recording of his own music is in first-class stereo and the playing is equally good. My only complaint is that though there are decent intervals between the pieces, there are no scrolls.

**Beecham**, one need hardly say at this stage, is at his best in Russian music of the kind he has recorded here and the colour and splendour of the playing are really wonderful—and exactly what is wanted. The recording may not be stereo like the others but it sounds extremely well. T.H.

**JEAN MARTINON.** *Le Beau Danube Ballet* (Strauss, arr. Desormiere)—excerpts. **L.P.O.** Decca Mono CEP5107 (7 in., 11s. plus 3s. 7d. P.T.). From LXT5149 (3/58).

**ANDRE CLUYTENS.** *Sylvia Ballet Music* (Delibes); *Intermezzo*; *Valse lente*; *Pizzicato*; *Marche et Cortège de Bacchus*, **Paris Opera Orch.** Columbia Mono SEL1622 (7 in., 11s. plus 3s. 7d. P.T.). From 38CX1503 (2/58).

**PIERRE MONTEUX.** *Rosamunde Ballet* (Schubert); (a) *Ballet Music No. 1*; (b) *Ballet Music No. 2*. **V.P.O. R.C.A. Stereo** SRC7026 (7 in., 11s. plus 3s. 7d. P.T.). (a) from SBK2014 (6/59). (b) appears for the first time in stereo, but previously available in mono on RBL6076 (3/59).

As to the month's ballet music, no one who doesn't want the full version of *Le Beau Danube* under Martinon should miss the EP of excerpts. Enchanting tunes, most delightfully played—**Martinon** has the right touch for this sort of music. And the same might be said of **Cluytens'** dances from *Sylvia*—he conducts each dance with freshness and even the familiar *Pizzicato* is played with real style. No further encomiums needed for either.

**Monteux's** playing of the two pieces from *Rosamunde* is affectionate and beautiful and, by the way, the *Ballet Music No. 2* is

the one that was dropped from the stereo LP (it is on the mono record). But how tiresome that if you want all of this on stereo you will then have two copies of the other *Ballet Music*.

T.H.

**JEAN FOURNET.** *Coppelia* (Delibes); *Entr'acte*; *Valse*; *Thème slave varie*; *Sylvia* (Delibes); *Prélude*; *Les Chassereuses*; *Intermezzo*; *Valse lente*. **Lamoureux Orch.** Philips Mono ABE10101. From NBR6005 (10/54).

**EUGENE ORMANDY.** (a) *Les Sylphides* (Chopin); *Prelude*, Op. 28, No. 7; *Valse*, Op. 70 (No. 1); *Mazurka*, Op. 67, No. 3; *Mazurka*, Op. 33, No. 2. (b) *Swan Lake* (Tchaikovsky); *Pas de deux*, Act 2. **Philadelphia Orch.** Philips Mono ABE10102. (a) from NBL5019 (11/55), (b) from ABL3209 (7/55).

**RUDOLF MORALT.** *Nutcracker Suite* (Tchaikovsky); *Dance of the Sugar Plum Fairy*; *Russian Dance*; *Aran Dance*; *Chinese Dance*; *Dance of the Flutes*; *Waltz of the Flowers*. **V.S.O.** Philips Mono ABE10103. From NBL5005 (6/55).

**JEAN FOURNET.** *Faust* (Gounod); *Ballet Music*, Act 5. **Paris Op. Orch.** Philips Mono ABE10104. From SBL5203 (8/54). (9/57).

**WILLEM VAN OTTERLOO.** *Sleeping Beauty* (Tchaikovsky); *Pas d'action*; *Dance in Boots*; *Panorama*; *Valse*. **V.S.O.** Philips Mono ABE10105. From NBL5005 (5/55).

**KURTZ/ORMANDY.** (a) *La Boutique Fantasque* (Rossini-Righi); *Can-can*; *Valse lente*; *Pantomime*; *Finale*. **R.P.O./Kurtz**; (b) *Gasie Parisienne* (Offenbach); *Grand Waltz*; *Can-can*; *Quadrille*. **Philadelphia Orch./Ormandy**. Philips Mono ABE10106. (a) from NBE11066 (9/58), (b) from NBL5019 (11/55).

**JEAN FOURNET.** *Jeux d'enfants* (Bizet); *March*; *Berceuse*; *Impromptu*; *Duo*; *Galop*. **Lamoureux Orch.** Philips Mono ABE10107. From SBR6238 (4/58).

**OTTERLOO/FOURNET.** (a) *Le Spectre de la Rose* (Weber); *Invitation to the Dance*. **Hague P.O./Otterloo**. (b) *Prelude à l'Après-Midi d'un faune*. **Lamoureux Orch./Fournet**. Philips ABE10108. (a) from NBE11081 (2/57), (b) appears for the first time in this country.

**WILLEM VAN OTTERLOO.** *The Three-cornered Hat* (Falla); *The Neighbour's Dance*; *The Miller's Dance*; *Final Dance*. **Hague P.O.** Philips ABE10109. This record appears for the first time in this country.

**IGOR STRAVINSKY.** *Petrushka* (Stravinsky); *The Shrove Tide Fair*; *Petrushka's Room*; *Grand Carnival*. **New York P.O.** Philips ABE10110. From Columbia 38CX1015 (11/58).

**FAUSTO CLEVA.** *Aida* (Verdi); *Prelude*; *Dance of the Priests*; *Dance of the Little Moorish Slaves*; *Triumphal March* and *Grand Ballet*. **New York Metropolitan Op. Orch.** Philips ABE10111. This record appears for the first time in this country.

**EFREM KURTZ.** *Carnaval* (Schumann); *Preamble*; *Pierrot*; *Arlequin*; *Valse Noble*; *Florestan*; *Pantalon et Colombe*; *Paganini*; *Valse Allemagne*; *Promenade*; *Pause*; *Marche des "Davidsbündler"*; *contre les Philistins*. **R.P.O.** Philips ABE10112. This record appears for the first time in this country. The above records are available separately. (All 7 in. EPs, 11s. plus 3s. 7d. P.T.).

Philips presumably expect to sell these twelve little records by the set as well as singly, and no doubt there will be a market for them just as there is in America for digests of Dickens and Scott novels. Almost every ballet you can think of is represented, and one, *Aida*, that might not have occurred to you. Most of them come from larger discs originally reviewed in these columns under "Nights at the Round Table", but three of the last four are new. Naturally there has been a good deal of cutting, occasionally in individual pieces, but *Jeux d'enfants*, *Le Spectre de la Rose* and *Faust* are given complete; *Swan Lake*, on the other hand, is reduced to a single dance. The French ballets are conducted by **Jean Fournier**, who gives a particularly sensitive performance of *L'après-midi d'un faune* (new to the catalogue), and a fine, virile one of the *Faust* pieces. Many of the rest come from the Dutch conductor, **van Otterloo**, who seems to me to achieve rather variable results; *The Sleeping Beauty* and *The Three-cornered Hat* are the good ones. **Moralt** has very little idea what the *Nutcracker Suite* should sound like, and takes the Sugar-Plum Fairy's variation twice as fast as anyone

could possibly dance it. (Also the celesta is too near the microphone; so are the flutes in *their* dance.) The most interesting disc is the one of *Petrushka* with **Stravinsky** himself conducting. This comes from a ten-inch "selection" issued as long ago as 1953. Side 1 contains the Russian Dance from the first scene and the whole of the second scene, the one in *Petrushka's* cell; side 2 contains all the crowd dances from scene 4 except the first, and ends rather oddly immediately before *Petrushka's* entrance. Stravinsky brings a good deal more drive to the music than most conductors, Ansermet for instance, and the hysterical music in the cell is all the better for this (though *Petrushka's* theme on trumpets and trombones does not always tell through the blaze of sound). He seems altogether too brisk and relentless in the Dance of the Wet-Nurses, but it is extraordinary what a lot of tiny details you can hear throughout this little disc which you have almost certainly never noticed before. This is certainly one to recommend.

A number of these records contain a surprising amount of music, up to nine or ten minutes a side in some cases, and surfaces are generally commendably silent. In other respects quality varies widely, the worst being the first. This *Coppélia-Sylvia* disc has a really horrid quality, with hard, unsympathetic strings and nothing by way of compensation. *Swan Lake* is also to be avoided, this time because of considerable "wow" (though *Les Sylphides* on the back, in an orchestration unfamiliar to me, is well recorded). There is also slight "wow" on *La Boutique Fantasque*. Something has gone wrong with the first chord of *The Sleeping Beauty* waltz. Otherwise most of the recordings are pretty good, and I would especially recommend *Faust*, *La Gaîté Parisienne* (luminously scored, and conducted by Kurz) and *The Three-cornered Hat*. R.F.

**ERNEST ANSERMET.** *Russian Easter Festival Overture* (Rimsky-Korsakov). *Suisse Romande Orch.* Decca Mono CEP599 (7 in., 11s. plus 3s. 7d. P.T.). From LXT5898 (3/58).

**IGOR MARKEVITCH.** Overtures (Rossini): *L'Italiana in Algeri*; *La Cenerentola*. French National R.O. Columbia Mono SEL1626 (7 in., 11s. plus 3s. 7d. P.T.). From 33CX1560 (9/58).

**JOSEPH KRIPS.** (a) *The Magic Flute* (Mozart): Overture. (b) *Don Giovanni* (Mozart): Overture. L.S.O. Decca Mono CEP590 (7 in., 11s. plus 3s. 7d. P.T.). From LXT5876 (6/52).

The most recommendable overtura reissue of those above is **Ansermet's** account of the *Russian Easter Festival* piece—if you enjoy the music, that is, which I don't. It is played with brilliance and the overall sound is excellent. **Markevitch's** Rossini overtures are played with even greater style but the sound of the tuttis is a drawback to one's enjoyment of these sparkling performances. I must duly report that my needle persisted in jumping a groove in *La Cenerentola*, but I hope this was merely a defect in my test pressing. Try that side, to see what you think of the sound. I am perfectly certain you will like the playing.

With **Krips'** heavy-handed account of the Mozart overtures I have little sympathy, especially after hearing Harry Newstone's lively playing of them on a larger disc (reviewed on page 58). *Don Giovanni* has the better sound (it is the more recently

made of the two), but even so I still thought there was something lethargic about the playing. Far preferable is the EP of the same overtures under Lehmann (D.G.G. EPL30022). T.H.

**WILHELM FURTWÄNGLER.** *Fidelio* (Beethoven): Gott! Welch' Dunkel hier! . . . In des Lebens Frühlingsstagen; Euch werde Lohn. *Windgassen* (ten.), **Modi** (sop.), **Frick** (bass), V.P.O. H.M.V. Mono 7ER5137 (7 in., 11s. plus 4s. 3d. P.T.). From ALP1130-2 (5/54).

**RUDOLF KEMPE.** *Die Meistersinger von Nürnberg* (Wagner): Wahn! Wahns Ueberall Wahn! Was duftet doch der Flieder so mild. **Frantz** (bass), **Berlin P.O./Kempe**. H.M.V. Mono 7ER5143 (7 in., 11s. plus 3s. 7d. P.T.). From ALP1506-10 (2/58).

**RUDOLF KEMPE.** *Die Meistersinger von Nürnberg* (Wagner): Prelude, Act 3; Gleich, Meister! Hier! **Unger** (ten.), **Frantz** (bass), **Berlin P.O.** H.M.V. Mono 7ER5139 (7 in., 11s. plus 4s. 3d. P.T.). From ALP1506-10 (2/58).

**GEORG SOLTI.** *Die Walküre* (Wagner): The Ride of the Valkyries; Magic Fire Music. **Balsburg**, **Watson**, **Hoffmann**, **Steinreuther**, **Deloré**, **Rosslein** (sopr.), **Bence** (cont.), **Edelmann** (bass-bar.), V.P.O. Decca Mono CEP598; ★ Stereo SEC6020 (7 in., 11s. plus 3s. 7d. P.T.). Mono from LXT5889-90 (1/58); Stereo from SXL2031-2 (12/58).

**ERICH KLEIBER.** *Der Rosenkavalier* (Richard Strauss): Mir ist die Ehre widerfahren! Marie Therer wie gut Sie ist. **Jurinac** (sop.), **Güden** (sopr.), **Reining** (sop.), V.P.O. Decca Mono CEP592 (7 in., 11s. plus 3s. 7d. P.T.). From LXT2954-5 (10/54).

**Windgassen** sings Florestan's air most movingly. I am less happy about the Trio on the other side, for **Mödl's** singing, though deeply felt, is hardly clear or sharp.

There are three more EPs made from the H.M.V. *Meistersinger* set. The coupling of the *Flieder* and *Wahn* monologues is thoroughly sensible. **Frantz** sings them with much feeling and understanding; there is poetry in his interpretation, though there may not be much in his actual tone. We feel, however, that this is an authentic, wise recreation of Hans Sachs. The disc which offers the Quintet with all that leads up to it (Sachs's outburst, Eva's "O Sachs, mein Freund", "Ein Kind ward hier geboren") is also quite well devised, though I miss Schwarzkopf's radiant tone in the Quintet and how unaccountably little **Grümmer** makes of the great "O Sachs, mein Freund"—the last two words not even perceptible. The subsequent passages she manages better. When we get to the coupling of the Act 3 Prelude and the little scene with David which follows, then I wonder where excerpt-buyers should stop, and not make rather for a disc of the complete set. All the same, **Kempe** conducts the magnificent Prelude with searching eloquence, and **Gerhard Unger** is quite delightful in one of the most delightful scenes in all the opera.

Those Decca Valkyries, I prophesy, will be riding their fiery steeds and crying stereophonic "Ho-jo-to-hos!" through many a house; for this is the most exciting *Ride* to be had on disc and the sound of the splendid complete recording, under **Solti**, loses nothing even when it emerges off this fragile-looking little 7-inch disc. The other side holds a little more than the titling might suggest, for it opens with the "Slumber" music; then comes the summoning of Loge, and so to the end of the opera.

The *Rosenkavalier* disc is again a very sensible coupling: the *Presentation* of the Rose, and the Trio. I feel that **Güden**, in her opening phrases, makes Sophie sound rather too common, and later has hardness in her tone when she should sound ethereal, that **Jurinac**'s best was not caught on this set, that **Reining** was at most only an adequate Marschallin. But those with fewer reservations about the Decca set than I have can go ahead.

A.P.

**KARL BOHM.** *Cosi fan tutte* (Mozart): Ah, guarda sorella; Non v'è più tempo . . . Di scrivermi ogni giorno . . . Bella vita militare . . . Dove son? Soave sia il vento; Ah! scostati . . . Stanze implacibili; Come scoglio; Non siete ritrosi? Un aura amorosa; Una donna a quindici anni; Prendero quel brunettino; Il core vi dono; Per pietà ben mio; Donne mie, la fate a tanti; Fra gli ampiessi; Tutti accusan le donne. **della Casa** (sop.), **Ludwig** (m.sop.), **Schoeffler** (bass-bar.), **Dermota** (ten.), **Kuna** (bar.), **Loose** (sop.), **Vienna State Opera Chorus**, V.P.O. Decca Mono LXT5511; ★ Stereo SXL2068 (12 in., 28s. 9d. plus 3s. 4d. P.T.). Mono from LXT5107-9 (12/55); Stereo appears for the first time.

**RUDOLF MORALT.** *Don Giovanni* (Mozart): Ma qual mai s'offre . . . Fuggi, crudele! Madamina, il catalogo: Giovinetto, che fate all'amore: La ci darano la mano: Dalla sua pace: Finch'han dal vino: Battì, battì, e bel masetto: Eh via, buffone!: Deh! vieni alla finestra: Vedrai, carino! Il mio tesoro: Non mi dir, bell'idol mio: Ah! dov'è il perfido. **Zadek** (sop.), **Sciutti** (sop.), **Jurinac** (sop.), **Simoneau** (ten.), **London** (bar.), **Berry** (bass), **Waechter** (bass), **Moralt** (harpichord), **Vienna Chamber Choir**, V.S.O./Moralt. Philips Mono ABL3254 (12 in., 30s. plus 9s. 9d. P.T.). From ABL3069-71 (9/55).

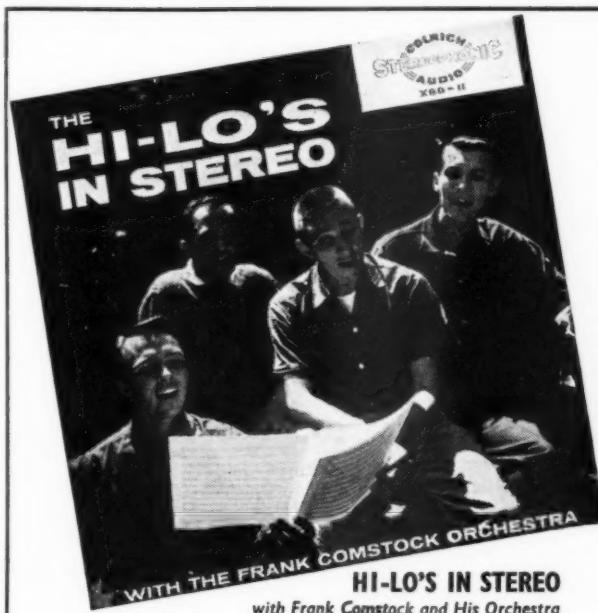
**LILLA DELLA CASA.** *Julius Caesar* (Handel): Breite ausm die gnad'gen Hände; Weine nur, klage nur. V.P.O./Hollreiser. Decca Mono CEP595; ★ Stereo SEC5017 (7 in., 11s. plus 3s. 7d. P.T.). Mono from LXT5277 (4/57); Stereo appears for the first time.

*Cosi fan tutte*, insofar as it is a divertimento for six voices, lends itself admirably to "highlighting", and the opera would be well represented in any but large collections by this Decca disc, which in the stereo edition takes on a particularly delightful quality of sound. A glance at the cast-list will show how beautifully voiced a performance this is. **Schöffler**, in particular, makes an outstanding Don Alfonso, and the selection ends happily with his prompting his two young friends to join him in pronouncing the title-phrase of the opera.

Between the Philips and the Decca *Don Giovanni* it was always a hard choice—lately settled for me by the extra vividness and immediacy of dramatic impact which the Decca gained in its stereo edition. There has already been an excerpt disc from the Philips set (SBR6236); this new 12-inch is a fuller selection, but I think it is marred by the almost total exclusion of Elvira: unheard except for one phrase in the finale—and the Elvira here is Jurinac! Hilda Zadek is a good Anna, melting in the lovely duet set within the finale, careful at the close of "Non mi dir", but generally dramatic and striking. Sciutti makes an attractive Zerlina, and does not pronounce "forte" in the German way (as Güden does for Decca, or Zadek here pronounces "forsé"). Simoneau is a fine Ottavio; but I prefer the Don and Leporello of the Decca version.

**Lilla Della Casa** is rather too bland an interpreter for Handel's dramatic music, and she is further handicapped in these arias from *Giulio Cesare* by the German text. The dramatic sections of "Weine nur, klage nur" do, however, strike some sparks from her.

A.P.



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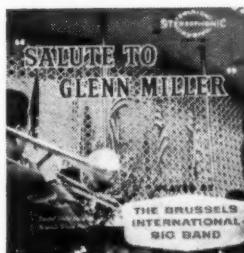
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**MARIA CALLAS.** *La Vestale* (Spontini): Tu che invoco. *Caro oggetto*. **Callas** (sop.), *La Scala Orch./Serafin*. Columbia Mono SEL1621 (7 in., 11s. plus 3s. 7d. P.T.). From 33CX1540 (6/58).

**TULLIO SERAFIN.** *La Traviata* (Verdi): Brindisi—Libiamo ne' liete calici; Waltz—Non gradireste ora le danze; Un di felice. **Stella** (sop.), **Galassi** (m.-sop.), **di Stefano** (ten.), **Zampieri** (ten.), **W. Dickie** (bar.), **Zaccaria** (bass.), **Malonica** (bass.), *La Scala Orch.* Columbia Mono SEL1624 (7 in., 11s. plus 3s. 7d. P.T.). From 33CX1370-1 (9/58).

The Spontini record is an essential for anyone not owning the "Callas at *La Scala*" LP; and if another EP is made of the third Spontini aria ("O nume tutelar") and the *Medea* one, then these will be an economical buy for those already owning the *Sonnambula* and *Puritani* sets. The material here does not overlap with the Ponselle disc, except for the opening preghiera of Giulia's Act 2 scena, "Tu che invoco". **Callas** goes on to give us the whole of this strangely exciting scene. It is a marvellous piece of impassioned and sustained singing: emotion barely held in check to start with, and then breaking free as the thought of the sacrifice involved in her love almost drives Giulia mad. "Caro oggetto" is sung in the third act; the Vestal, for her crime, is to be entombed alive; her last hope is that Licinio remains far away and in safety. It is a kind of "Ch'il mi creda", with a lovely melody that is in places kin to the *Nabucco* prayer. Beautifully turned ornaments at the close. In all, a magnificent piece of interpretation. It makes one long to see *La Vestale* with Callas.

**Antonietta Stella** is hampered by technical limitations from coping with the *Traviata* Brindisi, but she sings the subsequent conversation, against the waltz music with feeling, and makes a fair shot at her part of "Un di felice". **Di Stefano** makes rather heavy weather of the duets, but again he sings the conversation with feeling. As an EP, this is slightly "padded out" with the guests' departure. In *La Traviata* they gobble the food and are gone!

A.P.

**JUSSI BJOERLING.** (a) *Martha* (Flotow): M'appari tutt'amor. (b) *Prince Igor* (Borodin): Vladimir's Recitative and Cavatina. (c) *L'Elisir d'amore* (Donizetti): Una furtiva lagrima. (d) *Eugene Onegin* (Tchaikovsky): Forbi, forbi. (e) *Andrea Chenier* (Giordano): Come un bel di di maggio. (f) *Aida* (Verdi): Se quel guerriero io fossi . . . Celeste Aida. (g) *Tosca* (Puccini): Donna non vidi mai. (h) *Tosca* (Puccini): E luevan le stelle. (i) *Cavalleria Rusticana* (Mascagni): O Lola. (k) *Rigoletto* (Verdi): La donna è mobile; Ella mi fu rapita . . . Parmi veder le lagrime. **Björpling** (ten.), *Orch./Greville* (a to e), *Rome Opera Orch./Leinsdorf* (f, g and k), *Rome Opera Orch./Leinsdorf* (h), **R.C.A. Victor S.O./Cellini** (i). R.C.A. Mono RB16149 (12 in., 29s. 9d. plus 9s. 4d. P.T.). (a) from DB3887 (12/58), (e) from DA1836 (6/46), (b) and (d) appear for the first time in this country, (f) from ALP1388-90 (11/56), (g) from ALP1326-8 (2/56), (h) from RB16051-2 (3/58), (i) from RB16081-2 (4/59), (k) from RB16031-2 (1/58).

Here are twenty years of **Björpling**, from the Swedish recordings of 1939 to the latest complete-opera sets made by R.C.A. in Rome. Reprehensibly, the sleeve-note offers no dates, nor any account of Björpling's career. Briefly, Johan Jonaton Björpling was born in 1911, made his débüt at Stockholm in 1930 (Don Ottavio, Arnold, Jonathan in Nielsen's *Saul and David*), and since 1938 has been a leading Metropolitan tenor. At Covent Garden he has only sung once, but London audiences know him well in recital. He has a very beautiful voice, without the full allure of Gigli's; but he is also without the occasional lapses of style which Gigli

had. He always offers good-quality interpretation, and occasionally strikes through to something more imaginative still. On this disc, the *Tosca* aria in particular is realised with a perfect sense of atmosphere and situation. So is "Donna non vidi mai". I like the late Björpling even more than the early. The voice seems hardly to change, while the shaping of phrases becomes ever more beautiful. (Do you remember his

melting entries in "O soave fanciulla", in Beecham-conducted *Bohème*?) All the items on this record are very good and the transfers are excellent. A little sound-trickery may have been applied to the earlier recordings, to give them "presence", but careful setting can restore the original sound. The *Rigoletto* arias have been placed in the wrong order.

A.P.

## PASSING NOTES

By ARTHUR JACOBS

**Lotte Lehmann** was not yet out of her twenties when she first sang at Covent Garden Opera House, yet I find it hard to think that she had more charm even then than she shows now—and she is seventy-four this month. At the Wigmore Hall she has been giving a series of master-classes to students selected by the National School of Opera. She did not pull her punches in criticism, even though a public audience was present; yet such was her manner that even her severest reprimand wore a smile. Earlier, she told journalists that those from whom she herself had learned most were Franz Schalk, Bruno Walter and Toscanini. "Oh, yes, and Richard Strauss", she added, "but he didn't go in much for the psychological side. He used to say, 'Don't ask such difficult questions, just sing!'"

It is only a few years since Lotte Lehmann herself, with **Bruno Walter** at the piano, gave us two Schumann song-cycles on LP, and it is perhaps curious that none of her early 78 r.p.m. performances, so much admired in their time, are now available in the current fashion for re-issues. I asked Madame Lehmann whether she recommended her students to use gramophone records for study, and the answer started characteristically with two sharp exclamations: "No! No! That would be like learning to act by means of a mirror: something purely mechanical. I listen to my own records very seldom and I am always furious. I would do it so much better now!"

Lotte Lehmann is whole-heartedly in favour of staging opera in English, believing that the language barrier is not one which we have a right to ask audiences to surmount by their own efforts. She delighted me with a phrase which even politicians fight shy of these days: opera, she said, should be "for the masses". She joined in lamenting the dearth of tenors, especially "heroic tenors" of the Melchior type. "I never thought in my life that I would sigh for a tenor, but I do!"

\* \* \* \* \*

A prickly **Leonard Bernstein** met journalists at the American Embassy. When one leading critic asked him whether he was finding time to pursue his career as a pianist, he snapped: "I don't regard it as a career! I just do it as a part of music". More interestingly, he declared that he admired not only Gilbert and Sullivan but Julian Slade ("I had a marvellous time at *Salad Days*"). In his own *Candide* (which, personally, I enjoyed considerably, except the final music which sounds as if it had been written by Dr. Pangloss) Mr. Bernstein detects "a great deal of Offenbach, much more than Gilbert and Sullivan. And both the Strauss, especially Richard. And Rossini and Bellini".

Mr. Bernstein will shortly be appearing here with the New York Philharmonic-Symphony Orchestra, of which he is the conductor (the

first native-born American to be so). He asked for suggestions about programmes. I suggest, quite seriously, something that we know virtually nothing of here (and the record catalogue does not greatly help): the serious music of Leonard Bernstein.

\* \* \* \* \*

**Peter Pears, Benjamin Britten, Ralph Downes, Robert Donington, Imogen Holst**—this might be a performing ensemble. But I pick the names from the contributors to a new book, *Henry Purcell: Essays on his Music* (O.U.P., 18s.). Thus performance and scholarship walk happily hand in hand. Miss Holst, who edits the volume, even advises us on how the proper musical treatment of Purcell's dances is to be gauged by dancing them. (Not, of course, an original idea: credit to the *Dolmetsches*.) This is a small volume (136 pages), not very homogeneous but often stimulating. Jeremy Noble is among the other contributors. In an appendix Miss Holst gives exciting news of the "lost" manuscript of *Dido and Aeneas*, which, having been sold to Japan in 1917, has turned up in Japan again. It is not just a historic relic, but an item of musicologically valuable evidence.

\* \* \* \* \*

The recently issued 7-inch EP of bassoon solos by **Archie Camden** (reviewed last April) reminds me what a sprightly veteran he is. At seventeen, having just joined the Halle Orchestra, he took part in a historic event of fifty-one years ago: the first performance of Elgar's Symphony No. 1 under Hans Richter. Today he is still active as soloist, in small ensembles and in orchestras. Recently he was in Switzerland on the visit of the Pro Arte Orchestra, and at the Bath Festival playing Bach under the leadership of Yehudi Menuhin (who favours a bassoon on the continuo bass-line of the Brandenburgs); this month, with Evelyn Rothwell as oboist, he takes part in the performance of a new concerto by Elizabeth Maconchy which will be given at the Proms on July 31st.

\* \* \* \* \*

If it is not stepping in where angels fear to tread, may I mediate between Decca and my colleague W.S.M. over the Israel Philharmonic recording of Mendelssohn's *Italian Symphony*? W.S.M. referred in May to "the *Salterello* (mis-spelt on the sleeve)". But, although *salterello* is the form customarily encountered in English references to this symphony, *salterello* is the spelling preferred by Italian dictionaries. Still, the other spelling is at any rate countenanced by the dictionaries as permissible. So this is not a parallel to the often-encountered form *menuetto*, which appears to be merely a German misconception of the Italian word for minutely *minuetto*.

# NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

Most of my new stereo discs come from Capitol, all being played by the **Hollywood Bowl Orchestra**, and all but one having been previously released in mono form. The exception, which is now released in stereo and mono forms simultaneously, is "Strings by Starlight" (Stereo SP8444, Mono P8444). Those who know this orchestra under **Felix Slatkin** will know just what to expect and they will not be disappointed. On the contrary they will be delighted, and rightly so, with the combination of rich, suave string tone, romantic music and interpretations that incline towards the sentimental without descending to the sloppy.

The six titles are the Nocturne from Borodin's *Quartet in D major* in Sir Malcolm Sargent's arrangement, the second movement from Bach's *Suite No. 3 in D major* here called the "Air for the G string" though not so played, Tchaikovsky's Waltz from the *Serenade for Strings*, Percy Grainger's arrangement of the *Londonderry Air*, Tchaikovsky's Andante Cantabile movement from the *Quartet in D major* and Barber's *Adagio for Strings* as transcribed from the original quartet by Toscanini.

On SP8380 **Felix Slatkin** is again the conductor, in the "Overture" which contains Tchaikovsky's 1812, Rossini's *William Tell* and *Poet and Peasant* and *Light Cavalry* both by Suppé and the mono version which I reviewed in April 1958. I then said that while considered individually every one of the four may not be the best version available all are well in the running for the distinction and in combination anyone wanting the four on one record need look no further. I still stick to this and only add that impressive as is the stereo effect in the heavier and more vigorous passages it is to my ears an even greater asset in some of the quieter ones, nowhere more than in the famous *divisi* 'cello introduction to the *William Tell* Overture.

**Carmen Dragon** is the conductor in the other two discs, and I do not like them quite so well. Not that there is anything wrong with the stereo sound or the recording as such, and they are not the same thing. In "Concertos under the Stars" Pennario is the soloist and both he and the orchestra play very well but who really wants to hear the *Adagio* from Beethoven's *Moonlight Sonata* played as a concerto. And surely still fewer want Rachmaninov's notorious *Prelude* in this guise. But there must be some who do, else why have Capitol issued in stereo form a disc that was released in mono as far back as September 1957? Well, there it is, you pays your money and takes your choice—and the rest of the choice is Liszt's ever-popular *Liebesträume*, Hubert Bath's *Cornish Rhapsody*, Addinsell's *Warsaw Concerto*, Wildman's *Swedish Rhapsody* and the Scherzo from Litloff's *Concerto Symphonique*, which is the most desirable item of the lot and is beautifully played (SP8326).

My criticism of "Chopin by Starlight" on SP8371 is based on similar grounds. Here are ten pieces by Chopin, all conceived in terms of the piano, transferred to orchestra with the piano (played by **Emanuel Bay**) prominent in many of them. As I said in December 1957, the two best are the Nocturne in E flat and the Prelude in A, Op. 28, No. 7, and in stereo they are even more effective. The least effective are the Polonaises. The complete list of titles is: *Polonaises*, Op. 53, No. 6 and Op. 40, No. 1; *Preludes*, Op. 28, Nos. 4 and 7; *Waltzes*, Op. 18 and Op. 64, Nos. 1 and 2; *Etude*, Op. 10, No. 3; *Nocturne*, Op. 9, No. 2

and *Fantaisie-Impromptu*, Op. 66. All the arrangements are by Mr. Dragon.

To continue with my tale of what seem to me misfits, "Philharmonic Pops", first released last December is now issued in stereo (H.M.V. CSD1262). The orchestra is the **Sinfonia of London** and the conductors are **Robert Irving** and **Douglas Gamley**. Who conducts what I do not know but as Mr. Gamley is responsible for some of the arrangements he probably conducts these and Mr. Irving the rest. The programme consists largely of arrangements. Many of them are unsuitable and some are worse, and the playing is only mediocre.

In theory the slightly nasal sound of the harpsichord quill stop may be admirably suited to the portrayal of Rimsky-Korsakov's very active bumble-bee as the sleeve note says but in practice give me the flute every time. Tommy Pederson's burlesque of this piece on the trombone in the Spike Jones "Fun in Hi-Fi" record is both clever and funny but this is neither. Mr. Gamley's arrangement of Kreisler's *Tambourin Chinois* is to my ears vandalistic and that by Don Banks of MacDowell's *To a Wild Rose* is overweighted for the most part. The best I can say of this disc is that the recording is first rate. The other titles are: Polonaise from Tchaikovsky's *Eugene Onegin*, the well-known air from Bach's *Suite No. 3*, Brahms's *Hungarian Dance No. 1*, *Londonderry Air*, *Merry Widow Waltzes*, Liszt's *Etude de Concert No. 3 in D flat major*, Waldteufel's *Les Patineurs* and the Can Can from the Offenbach-Rosenthal ballet *Gäät Parisienne*.

In my review of the mono issue of Envoy's mono disc of a selection by the **Band and State Trumpeters of the Royal Horse Guards** in June 1958 I said that I had also heard a stereo tape of the record and that it was an eye opener. Perhaps I should have said ear opener. Since then stereo has progressed greatly but the new stereo disc is still an eye or ear opener (ES7038). The playing (the band is of modest size) is crisp and clean, the spread is realistic, the degree of separation is excellent and the clatter of horses hooves at the beginning and end of the *Cossack Patrol* is doubly effective in stereo. The titles include *The Thunderer* and *Washington Post* marches by Sousa, Schubert's *Marche Militaire*, the overture from Offenbach's *La Belle Hélène*, the Nimrod variation from Elgar's *Enigma Variations*, a lively *Fandango* by Perkins and a pleasant *Scottish Medley*.

Two Decca "Highlight" EP stereos are taken from the complete **D'Óyly Carte** recordings of *The Mikado* and *Pirates of Penzance* respectively (ST0116 and 117). The former contains "Three little maids", "A wandering minstrel", "Behold the Lord High Executioner" and "The flowers that bloom in the spring" and the latter "Poor wandering one", "I am the very model of a modern Major-General", "When a felon's not engaged in his employment" and "With cat-like tread" so both are excellent value for money. They have all the virtues of their bigger brothers and no vices of their own, than which no more need be said. These are also issued in mono form on DFE6568 and DFE6569. Another reduction from LP to EP offered in both forms by Decca is "Soundings Brass" played by the **Massed Bands of Fodens Motor Works, Fairey Aviation and Morris Motors** conducted by **Harry Mortimer**. I reviewed the original stereo and mono LPs last February. Again the smaller discs have all the virtues of their

predecessors and no added vices. The items transferred to EP are Scull's *Trumpet Piece for a Ceremonial Occasion*, Alford's *Colonel Bogey*, Seymour's *Zamora*, Barsotti's *Trombones on Broadway* and Martyn's *Napoleon Galop* (Stereo ST0118; Mono DFE6570).

Another brace of Decca EPs offered in the alternative forms contains songs from the operettas of Strauss and Lehár and are new I think. The singer is **Max Lichette**, no longer as young as he was and now less smooth in phrasing and displaying a little more vibrato than I personally like in a few places. But his tone is still good and the recording, both of the soloist and the orchestral accompaniment directed by **Victor Reinshagen**, is excellent, particularly in the good stereo spread. Herr Lichette might with advantage have avoided the last high note in "Napolitana" from Lehár's *Der Zarewitsch*. The other titles are "Du bist meine sonne" from Lehár's *Giuditta*, "Komm in der gondel" from *Eine Nacht in Venedig* and "Als flotter geist" from *Der Zigeunerbaron*, both by Strauss (Stereo SEC5018, Mono CEP596).

In January 1958 I said in this column how much I disliked R.C.A. RD27048—"Classical Music for people who don't know anything about Classical Music". The same company now issues what is to me an equal atrocity, played by **Arthur Fiedler** and the **Boston Pops Orchestra** and called "Classical Music for people who hate Classical Music" (RD27121). An alternative title might well be "Classical Music to hate for people who love Classical Music". Not that I hate any of the music in its proper form, nor the playing, nor the recording, both of which are never less than good. But I do hate abridged versions of detached movements from Beethoven's *Symphony No. 5*, Schubert's *Unfinished Symphony*, Tchaikovsky's *Piano Concerto No. 1*, Dvořák's *New World Symphony* and the Rachmaninov *Piano Concerto No. 2*. I am happier with the march from *Aida*, the *Rosencavalier Waltz*, *Finlandia*, the *Sleeping Beauty Waltz*, the intermezzo from *Cavalleria Rusticana* and even arrangements by Messrs. Anderson and Bodge of some of the Chopin music used in the ballet *Les Sylphides*.

By the same token I can see little use or beauty in "None but the lonely heart—The wonderful themes of Tchaikovsky" played by **Michael Collins** and his Strings for Romance in orchestrations by Brian Fahey. Here again are "bleeding chunks" from large-scale works alternating with short pieces: and here they are not even separately banded! The recording is a bit harsh unless the controls are carefully set (Col. 33SX1154).

"Echoes of Spain" is the title of the latest mono LP from the **Hollywood Bowl Orchestra** conducted by **Carmen Dragon** (Capitol P8275). The titles are: *España* (Chabrier), *Ritual Fire Dance* (Falla), *Intermezzo* from *Goyescas* (Granados), *Andalucia* and *Malaguena* (both Lecuona), *Jalousie* (Gade), *Estrellita* (Ponce) and *El Relicario* (Padilla). Recording is good and the performances vary between good and moderate but I do not like the arrangement of *El Relicario* (how I wish that R.C.A. would include the fine old recording by Emilio de Gogorza of this song in one of their collections of golden age singing). *Jalousie* has, of course, never been made to sound as exciting as it did on the 12-inch 78 made by the Boston Promenade Orchestra and issued shortly after the war.

An EP taken from the LP "Showpieces for Orchestra" by the **London Symphony Orchestra** conducted by **Pierino Gamba** which I reviewed in April 1958 is particularly welcome because it includes the one item in the original LP which had not hitherto been recorded—Stanley Black's *Overture to a Costume Comedy*. Its companions are the *Intermezzo*



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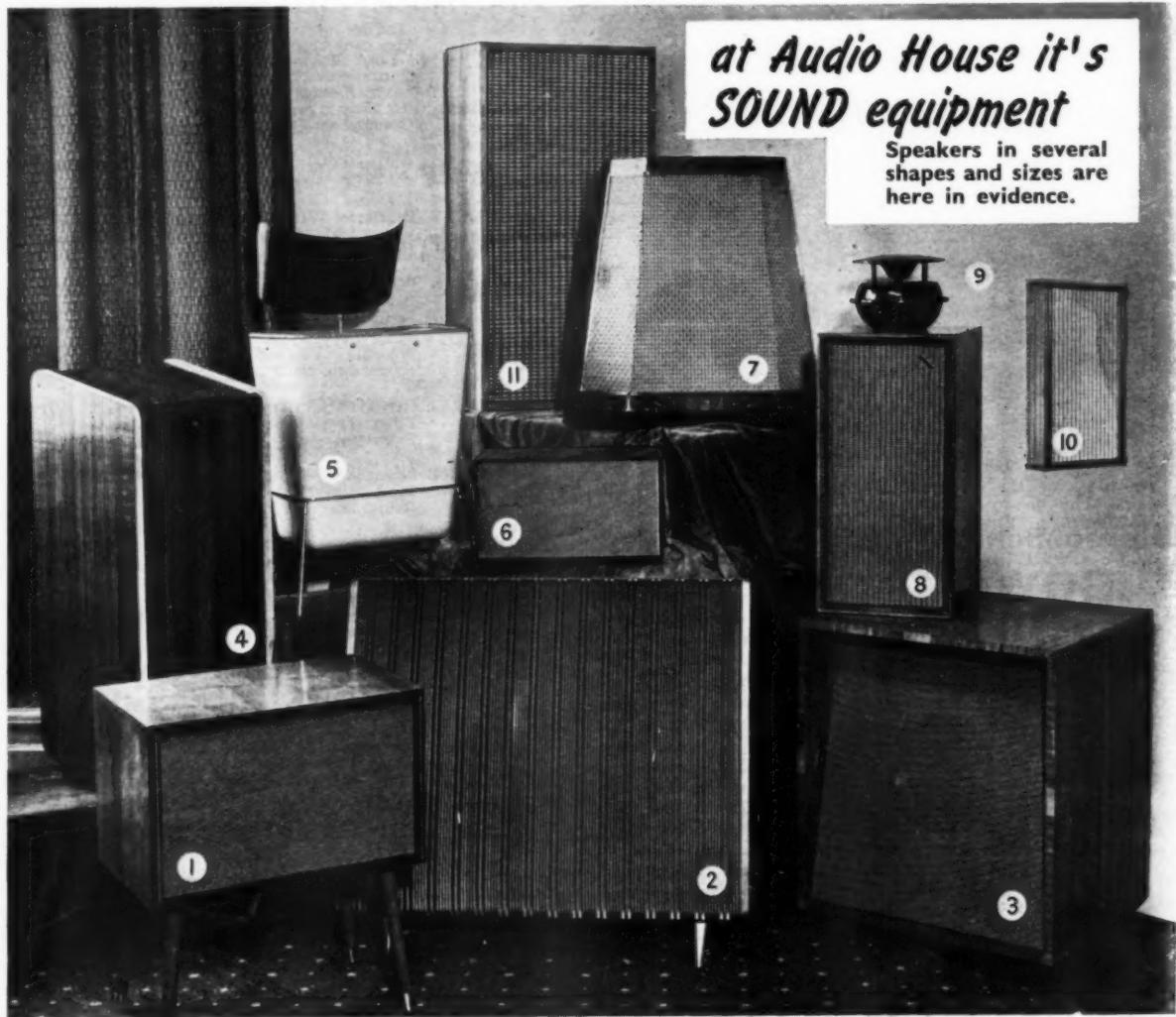
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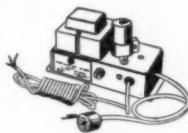
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from *Car and Rossini's La Cenerentola Overture* (Decca CEP589).

Other transfers to smaller sizes include the **Irish Guards' Band** in *Guards Armoured Division, Concetta, Blue Plume and Elizabethan Serenade* (H.M.V. 7EG8457) taken from CLP1240 which I reviewed in February last and **Paul Robeson** in *Ma Curly-Headed Baby, Mah Lindy Lou, Mighty lak' a Rose and Fat li'l feller wid his mammy's eyes* (H.M.V. 7EG8449). The first and last come from DLP1165, the second from B4309 and the third from DLP1155. **June Bronhill**, couples on a standard 45 (H.M.V. 7P156), "Vilja" from the Sadler's Wells *Merry Widow* record with a vocal version of the *Blue Danube Waltz* arranged by G. H. Clutsam and given the title "Danube so Blue" which is new to the catalogue. Miss Bronhill is well supported in the latter by the **Williams Singers** and the **Michael Collins Orchestra**.

The **Michael Collins Orchestra**, alone this time, couples tastefully arranged selections from the evergreen *Arcadians* and *Quaker Girl* on Col. SEG7885 and I venture to predict good sales for this tuneful music in so attractive and economical form.

Paxton release two EPs by the **Foden's Motor Works Band**, both of which are first class in their field. Under their own conductor, **Rex Mortimer**, they play Frank Wright's arrangement of Rubbra's *Variations on the Shining River* which was the test piece at the 1958 Daily Herald Brass Band Championship with *Cwm Rhondda* and *The Day Thou Gavest Lord is ended* as makeweights (PEP105), and under **Harry Mortimer**, Rex's brother, they play Eric Ball's *Devon Fantasy* coupled with an arrangement of Foulds's *Merry Macdoon* and Dennis Wright's arrangement of Suppe's *Schubert Overture*, a precursor of "Lilac Time" from which I do not remember ever to have heard anything before (PEP106).

Records with a special appeal to different parts of the British Isles are unusually plentiful this month. Scotland leads off with a 12-inch long-player of traditional and other music played by the **Massed Pipes and Drums of the Scots Guards** led by **Pipe Majors J. S. Roe and R. Crabb**, both of whom are Household Pipers to H.M. the Queen (Col. 33SX1152). To a Sassenach three quarters of an hour or more of pipe music on end is a bit indigestible, much as I enjoy it in smaller doses, but there is no doubt about the quality of either playing or recording here. Other music for the pipes is played, and well played too, by **Pipe Major J. B. Robertson** on Beltona EP SEP68, but what the traditionalists will say about the rhythm accompaniments I do not venture even a guess.

Of more universal appeal are three groups of songs. **Ian Wallace's Laird o' Cockpen, W'll a Hundred Pipers, Wee Cooper of Fife** and **Annie Laurie** originally issued last year on two standard 45s, with 78 alternatives (R4441 and R4464) are now economically grouped on one EP (Parlo GEP8740). What a grand singer Ian Wallace is, in several fields. **Callum Kennedy** is a new name to me. There is not much that is distinctively Scottish about his four songs on Beltona EP SEP67 but they are pleasant, the quicker ones which are sung and accompanied with admirable gusto in particular. With **Robert Wilson** I return to a singer who is familiar. His *Song of the Clyde* and *Ceilidh Song*, in which he is joined by **Gordon Mackenzie**, make pleasant listening; and how clear these Scots make their words.

Ireland too opens with a long-player, a ten-inch one. **Joe Lynch** started as a ballad and folk song singer as a boy soprano. Later he spent five years at Dublin's famous Abbey Theatre but has now gone back to his first love, singing, with tours of England and America and many successful TV appearances to his

credit. Beltona EBL525 is an agreeable mixture of recent Irish songs interspersed with a few older ones and they are sung with a very nice sense of rhythm.

**Eileen Donagh** in "Ireland Sings" (Fontana TFE17120) reveals herself to be a true ballad singer, from County Tyrone. This contains four songs taken from her LP "Ireland, my Ireland" which was released last year. Of **Bridie Gallagher** I have written many times. I once even compared her to Richard Hayward, which is praise indeed. She has six new standard 45s any of which may be bought with absolute safety (Beltona BE2710-15). All the twelve songs are I think new and not taken from a previous LP.

Wales and the North of England have one EP each. The **Morriston Orpheus Choir** sings two of its songs—*Myfanwy* and *Dafydd y Garreg Wen*—in Welsh and the other two—*When Evening's Twilight* and Vaughan Williams's *Linden Lea*—in English. This male voice choir is typical of many that used to be found throughout Wales but the number of which is now, due to radio, TV and other forms of entertainment, seriously declining (Col. SEG7878).

Folk dancing is still a vigorous and living tradition in the North of England and four of their most popular dances—*Cumberland Square*, *La Russe*, *Morpeh Rant*, and *Soldier's Joy*—are grouped on H.M.V. 7EG8455 in traditional performances by the excellent **Jack Armstrong and his Northumbrian Barnstormers**.

**Postscript.**—An unusual and very attractive LP is called "Viennese Dances" (Col. 33SX1157). It is played by the **Philharmonia Promenade Orchestra** under **Henry Krips** and one side contains *Folclore d'Engadine* by Nussio and the other a *Suite of Austrian Dances* by Schönherr, each having eight numbers. From the geographical point of view the title "Viennese Dances" may be something of a misnomer for Otmar Nussio's Suite was inspired by recollections of his homeland in the Lower Engadine valley which is in Switzerland but perhaps closer to the Tyrol than anywhere else. Mountains are high, valleys deep and forests thick there. And the Schönherr Suite includes music from many parts of Austria and is not confined to Vienna by any means. Nussio was born in 1902 but, here at any rate, there is little of what we have come to expect from his generation in the music, and it is none the worse for that. I am not surprised to learn that he was a pupil of Respighi, from whom he evidently learned the art of crisp, piquant and sometimes pungent orchestration. This is not folk music, although it has a kinship with it. Each piece has a little story to tell but I will not repeat what is included in the admirable sleeve-note.

Schönherr's *Suite of Austrian Music* is quite different. Max Schönherr was born in and has lived all his life, I believe, in Austria. Chiefly known as a conductor he has always been devoted to the traditional music of the land of his birth and here he gives us some, many of them yodelable (if there is such a word), dressed up orchestrally. If I say that Herr Schönherr's orchestration is thicker than that of Otmar Nussio that is not to say that it is inappropriate. It isn't. Most of the pleasant tunes are gay and lighthearted, even *Sautanz*, a dance performed when pigs are slaughtered. Earthy, yes, but horrific, no. There are even touches of mock sentimentality.

Of the two I prefer the Nussio suite but I have enjoyed both greatly and I recommend this disc, particularly the side containing the Nussio suite, to all who enjoy, say, the arrangements made of some of the short pieces which Rossini wrote in his later years, whether arranged for orchestra by Respighi or Britten.

Another last minute LP is "National Anthems of the World" played by the **Grenadier Guards' Band** under **Major F. J. Harris** (Decca Stereo : SKL4017; Mono : LK4283). This is obviously not a record to play through, nor is it one for everybody by any means, but it will be of great value to many. There are twenty-three of them and they are, of course, those in current use. Quite a number of National Anthems have been changed in recent years, to the embarrassment of concert promoters and others when wanting to salute visiting royalty or dignitaries. A further valuable point about this record is that being played by the Grenadier Guards the performances can be taken as authentic.

The **Trompetenchor der Stadt Wien** is composed today of members of the brass departments of the Vienna Philharmonic, Symphony and Volksoper Orchestras. Its precise composition varies with the work to be played but is usually twelve trumpets, eight trombones, two tubas, timpani and percussion. They have revived a lot of old music but they have in recent years also commissioned a number of new works four of which sound tremendously exciting in stereo in an EP called "Viennese Fanfare" (Decca SEC5014). They are *Festfanfare* by Alfred Uhl, *Feierlicher einzug der Ritter des Johanniterordens* and *Fanfare der Stadt Wien*, both by Richard Strauss, and *Musik für den Wiener Rathaushof* by Karl Pils for the last of which the trumpets are increased to twenty-four and the trombones decreased to six. The effects in the second piece probably sound better in stereo than could ever be achieved in a concert hall. The combination of brilliance and richness is superb and the bloom on the sound of the timpani is glorious to hear.

Finally **Gwen Catley** sings half a dozen songs from shows on Pye EP CEC32006 very prettily and charmingly and is splendidly accompanied by the Pro Arte Orchestra, conducted by Stanford Robinson. Moreover, many of the songs are new to the catalogues. It is particularly good to have "Oh pretty, pretty horse" and "I'm going to be rich" from *Derby Day*, for which A. P. Herbert wrote such an entertaining book, and "Ah me, when shall I marry me" from *She Stoops to Conquer*, also by Reynolds although it is much less well known than *Derby Day*. The other songs are "Moonstruck" from Lionel Monckton's *Our Miss Gibbs*, "Make Believe" from *Showboat* and *Can I forget you?* also by the Jerome Kern-Oscar Hammerstein II combination.

#### PHILIPS STANDARD 45s

When Decca introduced the LP record into this country in 1950 the alternatives were LPs or 78s. Then EMI's 45 disc offered a third alternative. This was followed in 1954 by the double-length EP making four alternatives. And for some time most companies offered records in all forms but so far as classical music is concerned there have been very few new 78s or standard 45s lately. It is virtually the choice of LP or EP now, with a minimum playing time of about seven minutes.

Philips have come to the conclusion that although the 78 is no longer desirable for classical music there is still a demand for discs with a playing time of four minutes or so and have expressed their belief in practical form by an initial release of fifty standard 45s. The series is called "Classical Gems", the prefix to the numbers of the records is SBF and the price is 6s. 11½d., including 1s. 8½d. purchase tax.

Taking the price first, these discs are the equivalent of the twelve-inch 78. I do not pretend to have timed every one of the hundred sides but those I have timed range from a bare three minutes or so, which could be accom-

modated on a ten-inch 78, to about four and a half minutes, which is full measure for a twelve-inch 78. And the few sides which could be got on to a ten-inch 78 are backed with one which certainly could not, without substantial distortion. The artists, in the main if not entirely, rank among those whose records are normally in the higher-priced category which in 1939, when there was no purchase tax, were sold at 6s. each. The price of 6s. 11½d. including purchase tax amounting to 1s. 8½d., represents therefore a reduction of ninepence on the pre-war price. Are there any other commodities today the basic price of which is 12½% less than it was twenty years ago? I wonder.

The records are well produced, the standard of reproduction is very good, surfaces are quiet, and they are issued in gay harlequin paper sleeves with inner liners.

Philips may well be on to a good thing here. My own experience suggests that there will be a very considerable demand for them, and it is worthy of note that in commercial equipment the auto-changer still seems to be a standard fitting (though I have always held that this is unnecessary for most people for playing LPs). The new Philips standard 45s are designed for playing on auto-changers without damage. The centre is slightly raised (as it is with all 45s) so that scuffing of surfaces is avoided.

There is a lot of music that fits one side of a standard 45 perfectly and to issue it thus avoids all complications about the desirability or appropriateness of companion pieces when short works or extracts are grouped on LPs or EPs. And what a nuisance and how irritating these complications can be, and often are, all collectors know. I am less confident about the wisdom of including works which occupy both sides of one of these little discs, thus involving turning over in the middle. These are surely better put on one side of an EP even though by so doing we return to the complications of companion pieces. I personally am, and always have been, all for tailoring a disc to suit the music and not the music to suit the disc, selecting the record size and speed within those available that whenever possible avoids turn-overs on the one hand and unnecessary companions on the other.

Now for the contents of the first fifty releases. There is something for everybody. Some are recent and some are older recordings, many are reissues of what is already available in some other form but a few are new to the catalogue.

The dates in brackets refer to the issue of THE GRAMOPHONE in which the same recording in some other form was reviewed.

Two obvious "snips" are **Welitsch** in the Czardas from *Die Fledermaus* and "Habet acht" from *The Gypsy Baron* (SBF149—3/59) and **Lily Pons** in the Blue Danube Waltz and Delibes's *Les Filles de Cadiz* both of which are new to the catalogue (SBF123). In opera the accent is, rather surprisingly, on choruses. SBF108 contains two from *Nabucco* under the direction of **Paul Van Kempen** (1/58) and SBF138 the Anvil Chorus from *Il Trovatore* and "Zitti, Zitti" from *Rigoletto* sung by the **Netherlands Opera Chorus** (1/59). "O Signore, dal tetto natio" from *I Lombardi* by the same chorus (8/54) is coupled with an excellent new Barcarolle from *Tales of Hoffmann* with **Brouwenstijn** and **Lidy van der Veen** as soloists on SBF142. Another mixture of old and new is the Soldiers' Chorus from *Faust* (2/56) and the Grand March from *Aida*, in Dutch performances again, on SBF137 and a wholly new record is the Quartet from *Rigoletto* sung by **Tucker**, **D'Angelo**, **Pirazzini** and **Capecci** coupled with "La donna è mobile" sung by **Tucker** on SBF141. "Behold the Lamb of God" and "Hallelujah" on SBF107 are taken from the complete recording of *Messiah* conducted by **Bernstein** (9/58).

About half of the records are orchestral and many world-famous conductors are represented; **Beecham** with the "Nimrod" and "E.D.U." variations from Elgar's *Enigma* (SBF132—8/55), **Bruno Walter** with Mozart's *Marriage of Figaro* and *Cosi fan tutte* overtures (SBF127—5/57) and *Three German Dances* (SBF128—1/58), **Van Beinum** with the "Waltz of the Flowers" from *Casse Noisette* which is spread over the two sides of SBF104 (4/59), **Paul van Kempen** by the Intermezzos from *Cav* (4/56) and *Pag* (new) on SBF103 and **Rodzinski** with Debussy's *Clair de lune* and the "Farandole" from Bizet's second *Arlesienne Suite* (SBF130—9/57). Other conductors include **Mitropoulos**, **Kurtz**, **Otterloo**, **Fritz Lehmann**, **Oivin Fjeldstad** and **Loibner** while **Kostelanetz** and **Paul Walter** have several records apiece.

The **Vienna Boys' Choir** and **Paul Robeson** have two records each and **Richard**

**Tucker** sings the ever-popular *Torna a Siviglia* and *Core ingrato* ingratiatingly on SBF114 (4/59).

Pianist **Alexander Unisky** has three discs, two of them new. They are Chopin's Polonaise in A flat on SBF110 and three of the Opus 10 Etudes on SBF146. There are also two violin records which have not been released previously—the two *Romances* of Beethoven, the first (SBF151) with **Theo Olaf** as soloist and the second (SBF102) with **Herman Krebbers**; both are accompanied by the **Hague Philharmonic Orchestra** under **Willem van Otterloo**. These are very welcome but, I think, be even more so on one EP, though I do not want to sound ungracious.

All in all, the initial release sticks in the main, as is only to be expected, to more popular titles, but there is plenty of both time and scope for more adventurous selections if the public demand warrants their issue.

## MISCELLANEOUS AND DANCE

By JOHN OAKLAND

An asterisk following a 78 r.p.m. number indicates its availability at 45 r.p.m. The numbers are the same with the addition of the prefix "45". Where the 45 r.p.m. number is different it is given immediately after the 78 r.p.m. number.

### Pop Singles

Among the usual run-the-mill stuff are two outstanding records, both American. First is **Nelson Riddle's** Orchestra playing *De Guello (No Quarter)* from the film "Rio Bravo" and featuring some weird, but very interesting trumpet, in perfect taste, by the greatest of all "session-men", **Manny Klein**. The other side is also a rather weird affair, featuring a bass clarinet, called *Blue Safari* (Cap. 45-CL15016). Secondly, **Kathy Linden** on Felsted AF122\* sings of *Heartaches At Sweet Sixteen*, the sort of thing I normally pass up as being too old to appreciate, but she puts it across with such appeal that I found it irresistible; the reverse, the popular *Goodbye, Jimmy, Goodbye* is very similar to *Two Lovely Black Eyes* in its tune. A British singer with an appealing voice is **Sheila Buxton**, who sings an amusing folksy thing (*Soldier, Won't You Marry Me?*) and a new Italian number, *Li Per Li*, on Top Rank JAR113\*.

A rather different teenage-slanted singer is **Renée Martz**, the eighteen-year-old gospel singer recently on a visit to this country from America. Her diction could be improved on, but there can be no questioning her sincerity (Decca F11132\*). Different again is **Marilyn Monroe**, no longer even in her twenties, but still no doubt with her ardent followers, who sing two numbers from her latest film, "Some Like It Hot", on London HLT8862\*, more or less in the manner of the 'Twenties, when they first came out. (There is also a 12-inch LP—HA-T2176—from the film sound track.)

**Nat "King" Cole** digs back even farther—to 1913—for *You Made Me Love You* (Cap. 45-CL15017\*), which he has naturally slowed down a lot, and a rather repetitive, but modern, ballad, *I Must Be Dreaming*. He sings both with that silky charm of his; **Pat Boone** rather misses with *Wang-Dang Taffy Apple Tango* (London HLD8865\*), but is more on form with his fresh-air charm in *For A Penny* on the other side. A new record (Coral Q72370\*) by the **McGuire Sisters** expresses the wish of us all in *Peace*, and continues the illusion in *Summer Dreams*, which

relies for its melody on the Mexican song *Estrellita*. There is nothing particularly exotic about that in the form in which it is presented here; for more colourful music, try the **Serenaders** (Top Rank JAR111\*), a large and very polished concert orchestra which plays *Tango Madeira* and *Sudden Holiday*, which reminds me musically of *La Mer*.

I found these more satisfying than the rather shrill violins, en masse and solo (by **Max Jaffa**) on Col. DB4280\* in two clamorous and rather phoney cha-chas; the recording of this, and of **Quincy Jones** and his Orchestra (Mercury AMT1037\*) is harsh, though the latter makes quite a good job of *The Syncopated Clock*. I think I would have liked **Ray Ellis**'s attempts to emulate Mitch Miller (M.G.M.1011\*) had the recording been less heavy.

### EPs and LPs

Although there are still being issued such records as **Ido Martin's** Latin Orchestra (Col. SEG7868), giving us West-End cha-chas, **Edoardo Lucchina** with his accordion and orchestra (Durium U20048) in more or less the real thing, and **Norman Grant's** devitalised utilitarian cha-cha music on Starlite STEP12, there is still big demand evidently for "society" dance music. Consider the position: on Decca DFE6521, **Cyril Stapleton** and his Orchestra go *Dancing Down Broadway* with four well-groomed American show-tunes, and **Norman Leyden**, not so good for dancing but with a similar idea in mind, and his Orchestra, on Camden CDN128 play *Broadway Spectacular*. Then on R.C.A. RD27089, one of the leading American high-society bandleaders, **Meyer Davis**, gives us *Dancing With The Smart Set*; **Sydney Lipton**, his British opposite number from the *Grosvenor Hotel*, counters with *Dancing At Grosvenor House*, on Decca LK4308 (with noises-off which may make the thing sound more authentic, but which are superfluous as anyone playing it for dancing will get those anyway); and on Coral FEP2022/4, three EPs, **Lawrence Welk** and his Champagne Music (compared rather woodenly by Mr. Welk, I imagine), plays much the same sort of straightforward dance music with no particular regional emphasis. Well, it's easier to *listen* to than the strict-dance-tempo stuff, anyway, and there's no denying the quality of the music.

Six other records that fall more or less under

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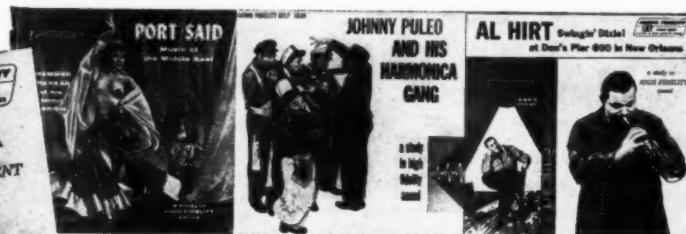
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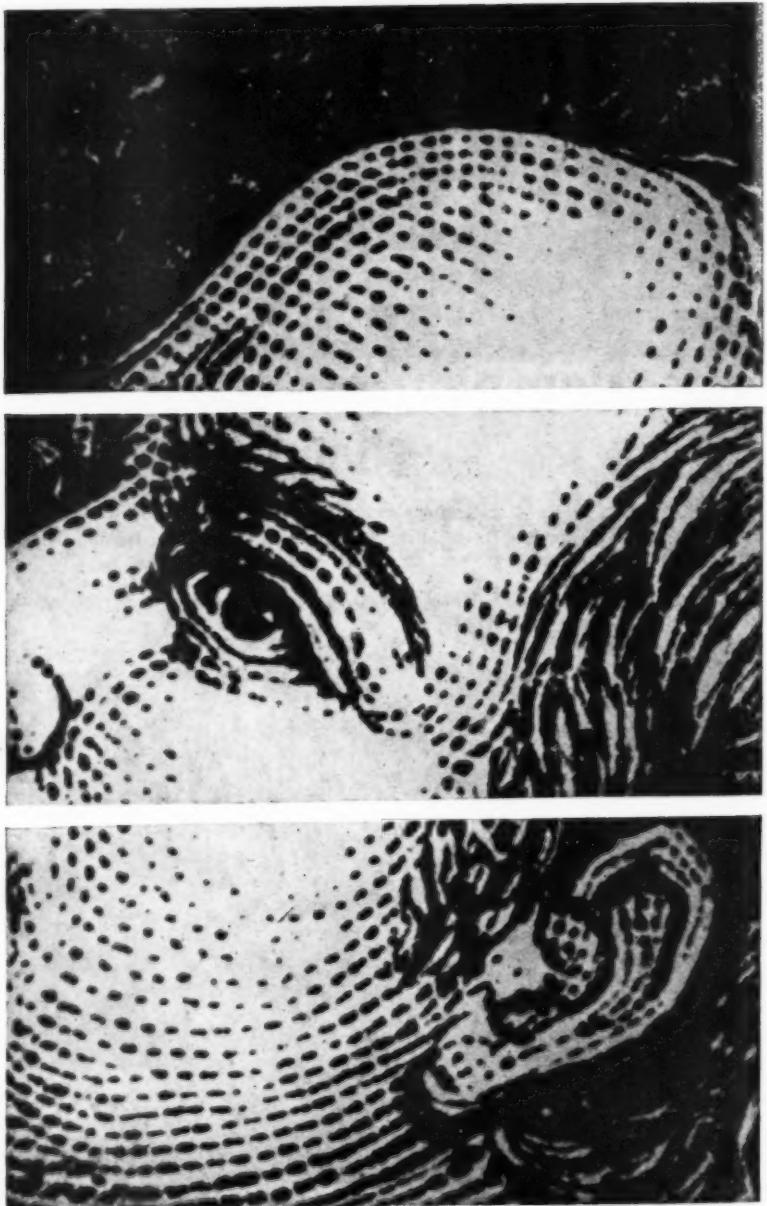
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the one heading—of piano-and-soft-strings—are by **José Melis** in a set called *At Midnight*, on Oriole MG20034, a sweetly romantic set that includes *Lilacs In The Rain*, a lovely number that more or less had to be included in the second disc of this sort, directed by **Sy Oliver** on Bruns. LAT8302 and entitled *Sway It With Flowers*. Sy Oliver uses a full-sized orchestra, and does so very tastefully, even including the mid-Victorian favourite *Narcissus* and making it sound fresh.

The Melis record is perhaps more soothing; in this line there is the third disc in this category, by the Dutch conductor **Dolf van der Linden** (Col. 33SX1156), whose collection of refreshing melodies, played romantically for a summer night, is called *Starlight Reverie*. The fourth disc is a little EP, made by the British conductor **Eric Jupp**, on Col. SEG7858, and for those of modest means who desire to create a suavely romantic mood, this is recommended.

The fifth and sixth records are London HAR2169 and 2170, both by the American pianist **Roger Williams**, supported by a lush string orchestra, in what amounts to nearly two hours' sentimental listening. What riches! The set is called *Songs Of The Fabulous Century*, and though Mr. Williams digs back to the Edwardian (or should I say *Teddy Roosevelt?*) era, most of his selections come from the 'thirties and later.

A record of one who was a big name then, but alas, is with us no more, is given on R.C.A. RCX1023, on which **Tommy Dorsey** plays *Who*, two rumbustious brassy numbers of the 'forties and his 1935 signature-tune original recording, *I'm Getting Sentimental Over You*. Pleasant, these, but how the recording technique dates the two earlier tracks!

Those who just like ordinary light music simply for listening, with no particular preference for period or type, will enjoy a grand second album of Robert Farnon melodies played on Nixa NLP18033 by **Leslie Jones** and his Orchestra of London, while those who like to reminisce while they listen will like **Michel Légrand** and his Orchestra playing mementoes of film song hits, going back to *Sonny Boy*, in the grand manner on Philips BBL7304. Again, if you like your listening-type music with something of a Latin beat to it, **Eddie Barclay** will supply the up-tempo *Volare* and other Continental tunes a-plenty on Felsted PDL85063.

If you are strictly a modernist, however, you will delight in the tonal contortions of multi-recorded electric guitars, *à la* Les Paul, purveyed by **Marcel Bianchi** (Vogue VE170142) and, with smoother and richer sound, by **Jorgen Ingmann** (Pye NPT29000). Then again, if you like wordless singing, and look elsewhere than Ray Conniff, your eye and ear may light on **Neal Hefti** conducting his singers and orchestra in his arrangements of his own tunes under the title *Pardon My Doo-Wah*. It all sounds positively canine, all this staccato barking on the part of the chorus (Fontana TFL5044).

But if you are sweet sixteen, give or take a year or two, then the record for you is Bruns. LAT8288 (unless you are a teenage square, and there are such things, I'm told!). On this remarkable disc is no sign of the old Bob Crosby Band, despite the music being directed by **Yank Lawson** and **Bob Haggart** of that band; but there is plenty of the noisy, boisterous music that always gets 'em. The title is *Boppin' At The Hop*, but there's no bop here.

My own choice above all falls on Nixa NEP24105, on which we can hear the cool but friendly music of **Anthony Bowles** and the Ants, with clarinet, harp and rhythm, who are absolutely delightful in modern but not pretentious music—as it says—for those who like that sort. I do. I hope you will too.

The vocal records present the usual wide variety. Fontana keep lavishing twelve-inch

LPs of **Johnny Mathis** on us; the newest is TFL5050, which is labelled *Open Fire, Two Guitars*, and which has a rather military sound about it; but the music is anything but that, being monotonously silky and lugubrious, though the unusual accompaniment of two guitars and bass is very pleasing indeed.

Too much Mathis is very enervating to these ears, which respond more readily to the open-airness of girls such as **Doris Day** *Cuttin' Capers* (Philips BBL7296) and **Shirley Abicair** (Fontana TFE17123) in four folky numbers which suit her perfectly. The other girls this month include **Betty Madigan** (Coral FEP2011 and 2013), who sounds like Alma Cogan and is not unlike her to look at either; **Ruth Olay**, whose throbbing vibrato pours in an embracing stream from Mercury YEP9505; **Barbara MacNair** (Coral FEP2021) in four show-tunes under the heading *Front Row Center*, at her best sweet and sincere, but tending to be rather mournful at times; the **McGuire Sisters** (Coral FEP2033) in *May You Always* and other recent successes, sung with richness of tone; **Julie London**, than whom there is none more enticing (London HAU2117) especially in *London By Night*, though the cover is distasteful; **Peggy Lee** in *Miss Wonderful* and many other reissues of her hits and some misses over the last few years on Bruns. LAT8287; and my own favourite, **Betty Johnson**, who is warm and alluring without overdoing it on London HAE2163.

#### THE MONTH'S CHOICE

<b>Nelson Riddle Orch.</b>	Cap. CL15016
<b>Sy Oliver Orch.</b>	Bruns. LAT8302
<b>Dolf van der Linden</b>	Col. 33SX1156
<b>Anthony Bowles</b>	Nixa NEP24105
<b>Doris Day</b>	Philips BBL7296
<b>Betty Johnson</b>	London HAE2163
<b>Harry Belafonte</b>	R.C.A. RD27116
<b>Paddy Roberts</b>	Decca DFE6584

The male voices, apart from the aforesaid Mr. Mathis's, range from the husky ebullience of **Phil Harris** in just about everything he ever did that became a hit, on Camden CDN124, to the typical sugary Western sentiment of the **Wilburn Brothers** and their twangy nasal voices and guitars on Bruns. LAT8291. Though the set is called *Side By Side*, the song of that name is not included. Somewhere in between come the **Cheerleaders**, a bunch of enthusiastic mixed voices in vocal versions of jazz standards such as *King Porter Stomp* and *Savoy Blues* (though these are cleverly done, I think the tunes are quite good enough to stand by themselves) on London HAL2166, and the mixed humour and pathos of **Max Bygraves** in four summations of his recent hits on Decca DFE6581. One of them is *Heart*, also recorded on Camden CDN123 by **Eddie Fisher**, with lots of other hits of the last six or so years re-mastered on to one LP for a feast for his erstwhile-teenage fans.

Much as I admire **Pat Boone's** voice, I think we've had things like *April Love* and *Capistrano* often enough in other collections not to need them again on London HAD2161, but I was glad to see fewer re-hashes among those by **Harry Belafonte** on R.C.A. RD27116, called *Love Is A Gentle Thing*, a truly delightful set. Again, though I admire the Glenn Miller band as it was, I'm getting a little tired of these almost pathological attempts to preserve his memory, such things as *Kalamazoo* and *Chattanooga Choo-Choo*, sung by **Tex Beneke**, **Ray Eberle**, **Marion Hutton** and the **Modernaires**, on Coral LVA9103. We have the original recordings, studio, sound-track and Services transcriptions alike; now let's leave Glenn Miller to rest in peace.

The same might be said of **Al Jolson**, hitherto unissued records of whom are still being issued, as on Bruns. LAT8294 except, that here it is Jolie himself who is heard, as true to form as ever.

The more modern singers include young **Bobby Darin**, a little immature but showing promise as a pleasant singer on London HAE2172 and **Steve Lawrence**, like Tormé with a dash of Sinatra, on two EPs, Coral FEP2010 and 2012. I have not heard of the **Mary Kaye** Trio before, but after listening to their *Music On A Silver Platter*, I formed the opinion that here was another group more concerned with the sounds than the sense of what they sing.

The **Mills Brothers**, on the other hand attend equally to both, as they have for nearly thirty years on wax, and they give us another whiff of the 'thirties with *Music, Maestro, Please* and other beautifully harmonised songs on London RED1215. Their diction is impeccable. **Roberto Cardinali**, too, sings with clarity and remarkably little accent in four show-songs on H.M.V. 7EG8456, including *This Is My Lovely Day*, and on a 12-inch Parlophone (PMC1088) **Os Brasileiros** sing native songs in appropriately zestful and sunny fashion; but I think that, as few of us understand Portuguese, a translation of each on the sleeve would have been an advantage. Two American choral groups, **Marty Gold's** Chorus and Orchestra (London HAR2174) and **Vic Schoen's** (London HAR2165) provide respectively college songs and others, and songs from all the world over, the latter being slightly the more interesting collection, as I cannot regard *Autumn Leaves* as a college song.

To end with, three humorous records, or so I think they are all supposed to be. There is no doubt the broad-humoured appeal of **Spike Jones** in *Chloe and Brownie With The Light Blue Jeans*, revived for us on R.C.A. RCX1030, and still really funny after fourteen years; but the allegedly improvised brittle humour, aimed at the super-intelligentsia I feel, of **Mike Nichols** and **Elaine May**, to a piano accompaniment apparently designed to set the mood of the discussion, is more than I could grasp at one hearing. Mr. Nichols is the leader in the debates; his fair lady seemed rather at a loss on several occasions as to how to feed him a suitably witty line, and at times the whole thing toppled perilously near the Burns and Allen type of vacuity. It's different, yes; but will it stand repetition, like Spike Jones does? Or is that I am an egg-headed square?

The third record is British, and though sophisticated, it's the kind of thing anyone not still mentally living in the Victorian era can enjoy. Four of his own songs sung by **Paddy Roberts**, a little bit like Noel Coward, with a dash of Tom Lehrer, a suggestion of Michael Flanders and a voice exactly like the late Ronald Frankau's on occasion, with tunes that stay with you and lyrics that sparkle. The number is Decca DFE6584.

#### STEREO POPS

These records are reviewed here in their stereo form. The equivalent mono numbers, where available, are included for convenience.

When one remembers that Glenn Miller was a bandleader for only about six years, and that he was killed as long ago as 1944, then the popularity which his music enjoys today seems even more remarkable. Several elements are probably involved in this. One is the "Miller sound", the way Miller and his arrangers would write for a reed section of four saxophones and a lead-clarinet; another was the presence of Miller's A.E.F. band in Britain during the war, and the wave of nostalgia which the style of that orchestra and the tunes it played evokes in anyone over thirty. But not only do record companies find

it very profitable to reissue the original performances by the Miller band, they also find an eager market for bands which imitate those recordings. "Salute To Glenn Miller", for instance, on Colrich XSD-18, was recorded only last year at the Brussels World Fair by **The Brussels International Big Band**. The approach was reverent, ten tunes being played as they were originally performed by Glenn Miller. *American Patrol* whips along quite nicely, but *Tuxedo Junction* and the potted *Rhapsody In Blue* sag a bit. The collection includes a boisterous *St. Louis Blues* (treated as a march), the inevitable *In The Mood* and rather languid versions of *At Last*, *Yesterday's Gardenias* and *I Know Why*.

"The Miller Sound", on R.C.A. SF-5032, presents the band which Ray McKinley brought to Britain about 18 months ago, and which is officially known as **The New Glenn Miller Orchestra**. Most of the arrangements on this LP are new ones, but all are voiced in that familiar way. Apart from a dull performance of *Greensleeves* and some moony singing in *You Smiled* (one line in the lyric runs: "My heart's not impressed with these synonyms"), the music is lively and well-played. Lorrie Peters sings *The Lady Is A Tramp* attractively and Ray McKinley brings his crinkly voice to bear on *Civilization*. *Confetti For Clarinet*, a theme from the A.E.F. days, features some good clarinet-playing by Lenny Hambro. And apart from some fuzziness during muted brass passages the sound is very good.

The third collection of Glenn Miller music takes up half of another R.C.A. LP, SF-5029 (Mono RD27093)—"Memories of Goodman and Miller", played by the **Sauter-Finegan Orchestra**. Bill Finegan wrote many scores for the Miller band of the early 1940s, and five of these are performed here, including *Little Brown Jug*, *Sunrise Serenade* and *Swing Low, Sweet Chariot*. This time however, the Miller sound has been abandoned and the arrangements are voiced for a larger ensemble. Although the standards of musicianship are probably higher than on either of the other two LPs, the record is marred for me by the inclusion of Finegan's tiresome adaptations of the *Moonlight Sonata* and Tchaikovsky's First Piano Concerto. The other side of the record is better, a set of tunes which Eddie Sauter originally scored for Benny Goodman's band. Here the writing is much more audacious, with cunning use of dynamics. As well as lively versions of *Benny Rides Again*, *Clarinet A La King* and *Superman*, there is a charming treatment of Alec Wilder's gentle tune, *Soft As Spring*.

**Mantovani** is another musician with a trademark, a gimmick even more distinctive than Glenn Miller's reed sounds. I must admit that I shy away from very lush arrangements of popular tunes and light classics, but luckily Mantovani has the wisdom to use those tumbling, glittering violins fairly sparingly, and his performances are always immaculate and musically. "Concert Encores" on Decca SKL4021 (mono LK4241) trots out several sturdy war-horses—among them *Clair de Lune*, *Song Of India*, *Schö's Rosmarin* and *Perpetuum Mobile*, all of which have had much technique and ingenuity lavished upon them. But if some of the more romantic compositions are romanticised even further, the playing is invariably first-class and the sound very convincing, particularly in the Can-Can from *La Boutique Fantasque*. Similar remarks might be made about a second Mantovani LP, "Gems Forever", on SKL4035 (mono LK4253), which contrives to rise above its lamentable title. A collection of pops and show-tunes by some of the better song writers, it includes not only such well-known items as *All The Things You Are* and *Something To Remember You By* but also several

less familiar tunes—Richard Rodgers' *This Nearly Was Mine*, for instance, and Harry Warren's *An Affair To Remember*.

Once upon a time **Teresa Brewer**'s buxom voice urged us all to "Put another nickel in". On Coral SVL3003 (mono LVA9100) she sings much more wisely, often with a catch in her throat. As well as *When Your Lover Has Gone*—which gives the LP its title—and such good "standards" as *You Go To My Head*, *Fools Rush In* and *Darn That Dream*, Miss Brewer performs *A Faded Summer Love*, a song I hadn't heard since I junk-shopped a battered copy of Ruth Etting's 1928 version. Here and there, though, the singer sounds a shade coy, while the subdued approach (the reticent accompaniments were scored by Dick Jacobs) combined with the unvaryingly slow tempi makes for monotony after a time. Not so with Decca SKL4052 (mono LK4305), the cover of which shows **Vera Lynn** clad in a waistless blue garment, dangling a long string of pearls and propping her elbow on a vintage portable gramophone—a genuine 1914 Decca "Dulcetone". The disc itself presents Miss Lynn in "Songs Of The Tuneful Twenties", a selection which includes *I'm Forever Blowing Bubbles*, *Side By Side*, *Drifting And Dreaming* and other ditties of that shingled and short-skirted decade. At first glance the material looks well outside this singer's ambit, but in fact she copes with it most charmingly and without importing any synthetic period effects. The songs are all sung fairly straightforwardly, sometimes (as in *Back In Your Own Backyard*) perhaps a shade too seriously. But there is a very jaunty version of *Ain't That A Grand And Glorious Feeling*, while *Bye Bye Blackbird* is given just the right amount of pathos.

Vocal groups seem difficult to record in stereo. At least that's the only conclusion I can draw after listening to three of them—one British, two American. There's a certain confusion, for instance, in the disposition of sounds on Decca SKL4059 (mono LK4309), "South Of The Border", a collection of Latin-American numbers sung by **The Stargazers**. Both the singing and the stereo recording seem at their most fallible in the more elaborate arrangements; the simpler approach used in *Perhaps*, or in *Brazil*—to pick out a couple of the best tracks—also happens to be the most dynamic. A female choir "ooh-ohh's" its way through some of the backgrounds, and occasionally the percussion becomes quite ear-splitting, but on the whole these performances are pleasing and efficient. "The Swinging' Aces" is the title given to Brunswick STA3014 (mono LAT8299), a set of twelve "standards" that includes *Gone With The Wind*, *Blueberry Hill* and *Once In A While*, on which the **Four Aces** sing brightly and breezily, always with a firm rhythmic impact. This quartet makes hardly any attempt, however, to vary the texture of its voicing, with the result that the music is competent but rather lacking in character, a criticism which might also be levelled at the recording. The last of these vocal LPs, Colrich XSD-11, is by the virtuosi of this field—the **Hi-Lo's**. Between them these four young men have quite an extraordinary range, and they use their voices most audaciously, so audaciously in fact, that sometimes the technical brilliance obliterates the song they are supposed to be performing. Six out of the ten songs on this record were included on the "Hi-Lo's Under Glass", the first LP by this group to be issued over here, and once again all the arrangements have been written by Frank Comstock. On most of the tracks the sound is excellent, giving the right amount of separation between voices and orchestra, but a couple (including the delightful and deliberately corny *You Took Advantage Of Me*) convey a claustrophobic, boxed-in quality. My main complaint, how-

ever, concerns the playing-time, for no more than 13 minutes of music can be found on each side of this twelve-inch LP—hardly enough to fill up a ten-inch disc.

"The greatest entertainer in the world", says Jack Benny on Brunswick STA3012 (mono LAT8296) as he introduces **Sammy Davis, Jr.**, to an enthusiastic audience at New York's Town Hall. Davis almost lives up to that description, too, for he is an uncommonly dynamic performer. As well as giving Sinatra-ish renderings of *This Is My Beloved*, *Something's Gotta Give*, *My Funny Valentine* and similar ballads, he *ad libs* recklessly, tap-dances in a most electric manner and ends up doing a set of impressions that includes flashes of Nat "King" Cole, Tony Martin and Louis Armstrong. The snag with this LP, though, is the recording quality. As well as constantly turning away from the microphone, Sammy Davis sometimes gets too near it, and then his voice takes on a bitter, metallic texture. He gives, incidentally, the most melodramatic performance of *Ol' Man River* that I've ever come across, singing for the sense rather than the melody. All the same, I still feel that the most melodramatic record of the month, in its own specialised way, is "Music For Baar, baar-OOM And Harp" on R.C.A. SF-5031, performed by a twelve-man percussion ensemble led by **Dick Schory**, a member of the Chicago Symphony Orchestra. Over 113 instruments were used altogether, ranging from a Scotch bass drum and Antique Finger Cymbals to a Coo-Coo Whistle, whatever that might be. Nobody could claim much aesthetic significance for these staccato, explosive versions of *Ding Dong Polka*, *Tiddley Winks*, *Holiday In A Hurry* and similar themes, but as vehicles for showing off stereo equipment they are marvelously effective. What might be called the catharsis of stereo takes place right at the end of *Buck Dance*; after two tap-dancers have gone through their routines at opposite loud-speakers, the right-hand dancer tip-taps a parabola across the carpet and vanishes, with his partner, out through the wall. But there, as Sir Henry Bate so shrewdly observed when writing to David Garrick on September 13th, 1776, "Wonders will never cease".

C.F.

## CONTINENTAL RECORDS

"Old Napoli" (Durium LP DLU96035), with an enchanting sleeve, is the third volume of popular Neapolitan ballads sung by **Roberto Murolo** to his guitar, and it is praise enough to say that it is perhaps even more attractive than its predecessors. The eight songs are mainly traditional, by unknown composers, dating from the nineteenth century; with two exceptions, their theme is thwarted love. If balladry were our only evidence we might well wonder how Naples came to be so overpopulated. "Women are like fruits", says the singer in *S' le sorbe e le nespole amare*, "bitter and sharp when still on the tree and only to be enjoyed by the patient man when time and sun have made them sweet". In *A luna chiena* the suitor serenades his love for three hours until he is hoarse without inducing her even to show herself on the balcony. *Angelare* is the cry of a lover vainly searching for a lost inamorata, and *S'io fosse* expresses the wish, somewhat hackneyed I fear, that he were the flower pinned to the lady's blouse or the bird twittering at her window. *Paparaciano*, quite my favourite in this collection, gives a pleasant twist to sentiment, for it celebrates an English dog who, when he walks abroad, attracts more notice than his owner. And there's a nice touch of humour again in *Lo Tiramole*, recording the "pitch" of the itinerant medicine man: "I am a high-class man—a doctor of merit—I have all the skills of my profession and this remedy



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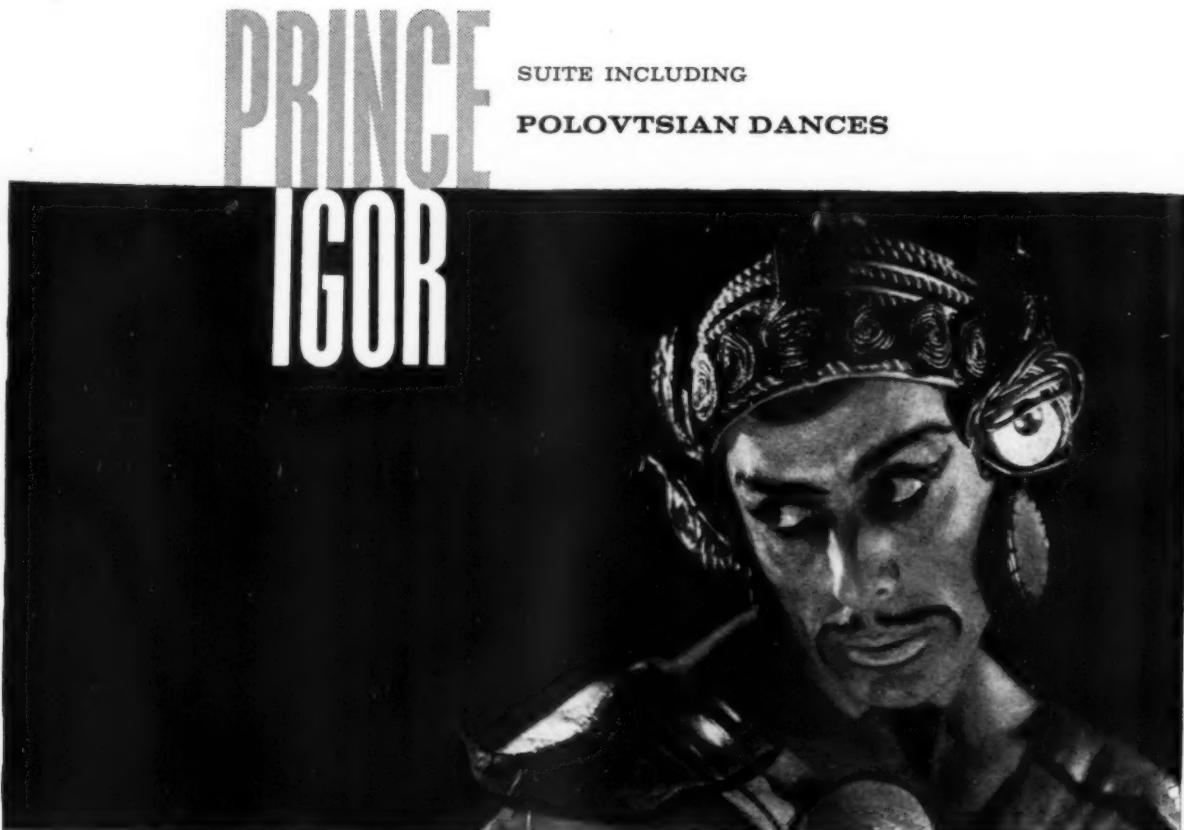
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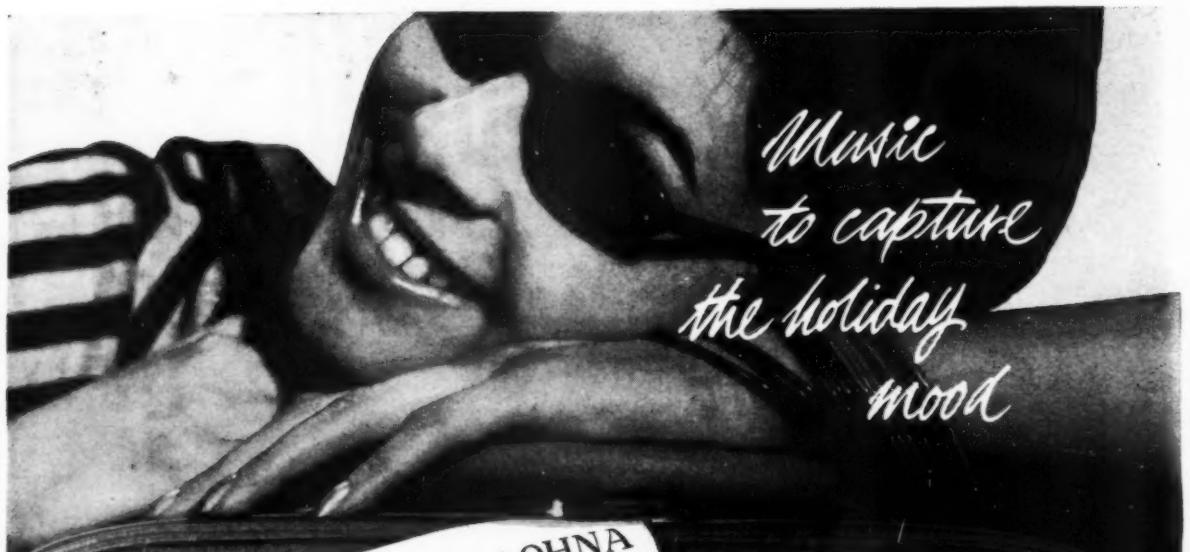


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wil cure you of any complaint—all it costs is five cents. But why is everybody disappearing? Can the price have scared them away?"

The **Domenico Modugno** gold rush continues. "Domenico Modugno" (Oriole LP MG10023) is a collection of eight hits, including *La Sveglietta, Strada N'fosa, Mariti in Citta, Io* and *Resta Cu'me* as well as the even more popular *Lazzarella* and the 1958 and 1959 prize-winners at San Remo, *Volare* and *Ciao, Ciao Bambina*. If I prefer one of the earliest, *La Sveglietta*, that may be because it has not become quite so hackneyed as his latest successes. On the whole I had more enjoyment from his quaintly titled "Mister Modugno" (Felsted LP PDL85061), in which all but three of the sixteen numbers are sung in French with a rather comic but endearing accent. Only two of the songs are to be found in the collection just reviewed. *L'âne et le paysan* and *Moi, ta mère et toi* are gay, *Le Cheval de la mine* expresses what we all feel about pit ponies and *Quand l'auras mangé le soupe*, with its little fairy tales told to a child, is pleasantly sentimental.

There are, as I said last month, few French records coming along these days, so "French Holiday" (H.M.V. LP CLP1262) is all the more welcome. The artists are varied—**Bécaud**, **Franck Pourcel** and his orchestra, **Gloria Lasso** and several others not so well known over here. **Sylvia Lopez** puts over two tuneful songs—*Y a tellement d'hommes* and *Qu'est-ce que ça fait?*—with much charm and vivacity; **Jo l'Auvergnat** plays the wistful *Porte des lilas* on the accordion; and *Julie la Rousse* and *Mon mangle à moi* are played attractively by Franck Pourcel and his orchestra. Bécaud himself is well represented, both as singer and composer, with *Si je pouvais revivre un jour ma vie* and *Croquemitoufle*, and two earlier tunes, *Le jour où la pluie viendra* and *Viens danser*, both played by trumpeter **Georges Jouvin** and his ensemble.

## STAGE AND SCREEN

**Wonderful Town** (Bernstein; Comden, Green). C.B.S. Television Cast. (Philips 12 in. LP BBL7307, 27s. plus 8s. 9d. P.T.)

**Chi Chin Chow** (Norton; Asche). Soloists and chorus with Michael Collins and his Orchestra. (H.M.V. 12 in. LP CLP1269, 25s. 9d. plus 8s. 4d. P.T.)

**Naughty Marietta** (Herbert; Young) and **The Firefly** (Friml; Harbach). Paul Britten's Orchestra, soloists and chorus. (M.G.M. 12 in. LP MGM-C779, 25s. 9d. plus 8s. 4d. P.T.)

Excerpts from ten American musicals—Philips series (7 in. EPs, 11s. plus 3s. 7d. P.T. each).

**Wonderful Town** is the second of Leonard Bernstein's three New York musicals, less balletic than the others and chiefly distinguished by its good-humoured satire. The songs are affectionately aimed at career girls, newspaper interviews, the promise of the big city, the importance of college football, the craze for swing and those wonderful Irish policemen. The romantic numbers are gently romantic and the score is full of pleasant, hummable tunes. Unhappy casting prevented a long run in the West End but Rosalind Russell triumphed in the New York production (1953) and was the natural choice for a television revival last year from which this recording was taken. Unfortunately the performance can stand comparison with the original production (Brunswick LAT8058) in only one or two numbers. "Swing" has perhaps improved and Miss Russell still has the last word on *Moby Dick* in "Conversation Piece" but elsewhere her performance is ragged and raucous. The supporting cast is reasonable and the recording good but I would recommend the earlier disc every time.

Next, three shows written before Bernstein was born. All of them suffer from lyrics which bear little relation to either life or art but each contains just enough musical invention to make it bearable. *Inia Te Wiata* (rumoured to play

*The Most Happy Fella* in London), Julie Bryan and Barbara Leigh sing *Vocal Gems* from *Chi Chin Chow*. Musically this is well done but it is difficult to understand what Norman Newell has contributed to merit a credit for production—admittedly he allowed nothing to belie the ghastly phrase, "Vocal Gems", which sums up all that is worst in the English attitude to musical theatre. The selections from Herbert's and Friml's shows are just passable but it would need a more persuasive performance to win me over to either of them.

From Top Rank there is a soundtrack EP of Shirley Temple (JCR8003) singing some of the songs that her fans will like to remember but the best news is from Philips. For those who do not want the complete LP of a show, they are issuing sensibly chosen extracts on EPs. The original cast recordings include *West Side Story* on BBE12243 and 12259, *My Fair Lady* (complete in automatic couplings) on 12251-4, *Kismet* on 12248 and 12018, *South Pacific* on 12261 and 12185 and *Kiss Me, Kate* on 12250. Among the revivals specially produced for the gramophone are *Oklahoma!* on 12260 and *The Desert Song* (originally entitled *My Fair Lady!*) on 12258, both with Nelson Eddy, and on 12249 *Brigadoon* with Shirley Jones and Jack Cassidy. Most welcome of the series are two 45s extracted from LPs which have not been issued in this country. In February I mentioned the original cast recording of *Li'l Abner* and here on 12257 is what I wanted—Stubby Kaye singing "Jubilation T. Cornpone" along with three other numbers from the show, all very folksy. An even better surprise is a delightful group

from the cast recording of *Finian's Rainbow* which has given me more pleasure than anything else this month. This is a very interesting and entertaining musical and we could do with the whole score. Philips should add this to the list of show LPs like *Out of this World* and *Oh, Kay!* which could be issued here and are eagerly awaited.

MICHAEL COX.

**Ros at the Opera.** (Decca 12 in. LP Stereo SKL4051, Mono LK4304, 25s. 9d. plus 8s. 4d. P.T.) **Steph sings Cole Porter.** (Decca 12 in. LP, Stereo SKL4027, Mono LK4291, 25s. 9d. plus 8s. 4d. P.T.)

The band-leader can make more of the opera tunes than the operatic bass can of Cole Porter's songs. *Non più andrai cha-cha-cha* is, after all, pretty sure-fire: set the rhythm, and then put any good tune over it that falls into regular phrase-lengths. So here is lots of good music for a lively party-background, or to dance to, the present-day equivalent of all those quadrilles on themes from *Lucia* or *Figlia*. It's also fun, for a "classical" reviewer, to hear the more gimmicky stereo of this disc.

I usually hear my Cole Porter sung by Miss Fitzgerald, or by Mr. Sinatra; the basso doing it straight sounds odd at first. Siepi goes carefully. He's more concerned to put over his voice than to put over the songs. "Doesn't make anything of the words" remarked someone better versed in this sort of thing than I am—just as we often say about some Lieder singer. Limited success. *Begin the Beguine* comes off best, voiced in the warmly alluring tones of a present-day Don Giovanni. *Night and Day*, *I've got you under my skin*, and *I get a kick* sound least idiomatic.

ANDREW PORTER.

# JAZZ AND SWING

Reviewed by

## CHARLES FOX, ALUN MORGAN AND OLIVER KING

### Louis Bellson

"At The Flamingo"  
**Flamingo Blues: Driftwood: Opus 711/Broadway: Medley (Love Is Here To Stay: Flamingo: Makin' Whoopie): Sweet Georgia Brown.** (Columbia 12 in. LP 33CX10142—30s. plus 9s. 9d. P.T.)

The title bestowed on this LP has nothing to do with the Fabulous Flamingo Club in Wardour Street; it refers, instead, to the Flamingo Hotel in Las Vegas, where Louis Bellson had been leading this group just before making these recordings in the autumn of 1957. An extrovert drummer, one who swings quite as much as Buddy Rich, Bellson has the sense and good taste to restrict his solos to the minimum. Yet inspiring as Bellson himself plays on these tracks (and he is well supported by that veteran bassist, "Truck" Parham), the record draws its character from the buoyant trumpet-playing of Harry Edison, and Don Abney's lively work at the piano. Edison could never be called a highly inventive soloist, but he does choose his riffs well and he can always induce his fellow musicians to swing along with him; he was also responsible for the three familiar-sounding "originals" on the first side of the LP. As for Don Abney, who was in Britain—at the Fabulous Flamingo—with Carmen McRae only a month or two ago, he can be both elegant and forceful, even if he sometimes leans a little heavily on Erroll Garner's routine. Not a lot can really be written about music like this. None of the tracks will make

jazz history, but all of them are amiable, unpretentious and honest, and they swing in a very direct and uninhibited fashion. C.F.

### Chris Barber's Jazz Band

"Chris Barber Band Box, Vol. 1"  
**Hiawatha Rag: Si tu vois ma mère: Darling Nelly Gray: Give Me Your Telephone Number: I'm Gonna Wash That Man Right Out Of My Hair: Hot House Rag: Swanee River: Squeeze Me (V): Creole Song: Golden Striker.** (Columbia 12 in. LP 33SX1158—25s. 9d. plus 8s. 4d. P.T.)

It isn't much of a secret that I like the Chris Barber band, and this record is just another reason why. Certainly there is plenty of variety here. Where else could you find rags from the turn of the century rubbing tracks with John Lewis's *Golden Striker* and tunes by Stephen Foster and Richard Rodgers? There is originality too; the John Lewis sounds more like classic jazz composition than a lot of the stuff churned out by George Lewis. *Swanee River*, admittedly, is ragged rather than raggy, but the rags themselves are superbly played, and Ottlie Patterson, accompanying herself at the piano in *Squeeze Me*, provides a pleasant if not exactly a soul-searching diversion. Some earlier Barber LPs, particularly those recorded in public, have been rather dull, but this is a fine example of Britain's top trad. band breaking away from the eternal round of the trad. repertoire, yet not losing sight for an instant of the genuine heritage of classic jazz. O.K.

**Dave Brubeck**

"Jazz At Storyville"  
**Give A Little Whistle/Tee For Two.**  
 (Vogue 7 in. EP EPV1240—9s. 9½d. plus 3s. 2½d. P.T.)  
*Give A Little Whistle* suffers a metamorphosis after the first sixteen bars, suddenly turning into *Lady Be Good* and keeping its new identity for the remainder of the performance. The track is also notable because the bass-player failed to turn up, so Brubeck and Paul Desmond took the stand with only a drummer (Lloyd Davis) behind them. Their playing, however, seems unaffected although the total effect is rather stolid, Brubeck contributing a very symmetrical but earth-bound solo. By contrast, *Tee For Two* has both more poise and more impetus, showing just how important a bass-player (in this case, Ron Crotty) is to a group of this kind. Both performances were recorded at the Storyville Club in Boston; the first in October, 1952, the second four months later. C.F.

**Ralph Burns And The Quiet Herd**

"Very Warm For Jazz"  
**The Gypsy: Summer Love: My Heart Stood Still: Tonight: Swing Into Spring: Witchcraft/On A Sunday By The Sea: Lazy Afternoon: Pastel Blue: Blues For Terrissita: Hear Music.**  
 (Brunswick 12 in. LP LAT8250—27s. plus 8s. 9½d. P.T.)

The sixth release in Brunswick's "Mood Jazz" series (previous issues have been by Barry Galbraith, Bernard Peiffer, Don Elliott, Ellis Larkins and John Pisano) is easily the best. Composer-arranger-pianist Ralph Burns has succeeded in finding a formula which should please jazz and near-jazz fans alike. "The Quiet Herd" consists, on eight of the tracks, of a small band containing such soloists as Zoot Sims, Al Cohn, Urbie Green, Nick Travis, Eddie Costa (vibes) and Barry Galbraith; *Summer Love*, *Tonight and Burns'* lovely *Blues For Terrissita* are played by a small string section plus Sims, Jimmy Cleveland and rhythm. Contributing enormously to the value of the record is the consistently excellent Don Lamond, who plays drums on every track. The clarity of the recording has captured Lamond's superb sound better than any previous release featuring this perfectionist, and no one with an interest in jazz drumming can afford to miss the LP. Sims is another tower of strength, whether on the up-tempo tracks (Billy Reid's *The Gypsy* for example) or in the more contemplative performances. He brings fresh beauty to *Blues For Terrissita* as he plays a gentle paraphrase of the melody above the string background. On Charlie Shavers' *Pastel Blue* he adds to his stature by taking a fine chorus on clarinet. Burns plays piano throughout, and while he may not be an outstanding soloist he shows an acute understanding of his rôle as part of a rhythm section. If only all "mood jazz" was of this calibre, I'd be more than satisfied. A.M.

**Bert Courtney Jazz Quartet:**

"New Blues For Old"  
**New Blues For Old/Sweet And Lovely: Chocolate Shake.**  
 (Decca 7 in. EP DFE6537—8s. 3d. plus 2s. 8½d. P.T.)

Suddenly (or so it seems) Bert Courtney has become one of our best jazz trumpeters. Actually Bert has been playing excellently for some time, but only recently has he been given a chance to record in suitable surroundings. Thanks to Decca's Raymond Horricks, the surroundings here were just right, and Bert was accompanied in the studio by Eddie Harvey (on piano), Pete Blannin and Eddie Taylor. Courtney's own *New Blues For Old* is in similar vein to his earlier *Packet Of Blues*, and once again a Clark Terry influence is noticeable. *Sweet And Lovely* is played muted, and while Bert may resemble Miles Davis tonally, his harmonic conception is different. The up-tempo *Chocolate Shake*, from Ellington's show "Jump For Joy", is a highly successful outing for all four men. Anyone who still

maintains that British jazz is inferior to the American variety should make a point of hearing this EP as soon as possible. A.M.

**Buck Clayton And Mae Barnes**

"Buck And Mae"  
**S' Wonderful: Blues In My Heart/They Raided The Joint: Umbrella Man.**  
 (Top Rank 7 in. EP JKR8004—8s. 3d. plus 2s. 8½d. P.T.)

The new Top Rank label has acquired the British rights to the Vanguard issues, the source of this unmonumentous release. Although Charles Fox outlines Mae Barnes' Broadway career on the sleeve I'm not very impressed by her actual singing. Her overstraining of the sibilants in *S' Wonderful* is a little unpleasant, and the best parts of the record are those which allow Buck Clayton's muted trumpet to be heard. Pianist Ray Bryant adds to the excellence of the rhythm section on two of the tracks.

There are still a few of the Vanguard releases which remain unissued in Britain. I trust Top Rank will see fit, in the near future, to put out the Ted Brown album featuring Art Pepper. A.M.

**Jimmy Deuchar-Victor Feldman Quintet**

"Wail"  
**Wall/Wailing Wall**  
 (Tempo 7 in. EP EXA88—9s. 9½d. plus 2s. 2½d. P.T.)

Recorded during Vic Feldman's last British holiday (January, 1957), these titles were first released on a Tempo LP labelled "Transatlantic Alliance". Victor is on vibes, Jimmy on trumpet, and the rhythm section comprises Terry Shannon, Kenny Napper and Phil Seamen. Both these tunes, of course, have become closely associated with the late Fats Navarro. They are performed with the accomplished air one has come to expect from such professionals, and the EP is recommended wholeheartedly to readers not in possession of the LP. Significantly enough, neither Feldman nor Deuchar is at present working in this country. A.M.

**Duke Ellington And His Orchestra**

"Caravan"  
**Caravan: Sophisticated Lady/Perdido: Mood Indigo.**  
 (R.C.A. 7 in. EP RCX1022—9s. 3d. plus 3s. 0½d. P.T.)  
 Any reissue of Duke Ellington's recordings in microgroove form is welcome, even if the compilation of titles is as haphazard as on this EP. This version of *Mood Indigo* is the one made in December, 1930, with solo from Arthur Whetsol and Barney Bigard. *Perdido* dates from the post-Blanton period, when Duke had such soloists as Rex Stewart and Ben Webster to call on. The remaining couple of tracks were made in 1945 by a band I have always considered to be poorly represented on record. Peter Gammond's sleeve details contain full personnels, dates and solo routines, but while I'm pleased to see R.C.A. putting this kind of record on the British market, I must make a plea for a more logical selection of titles in the future. A.M.

**Erroll Garner**

"Paris Impressions Volume I"  
**The Song From Moulin Rouge: I Love Paris: French Doll: Don't Look For Me/Louise: Farewell To Paris: Left Bank Swing: Côte D'Azur.**  
 (Philips 12 in. LP BBL7313—27s. plus 8s. 9½d. P.T.)

Recorded in March and April, 1958, this is the first of two LPs which commemorate in music Erroll Garner's trip to Paris during December, 1957. While in the French capital, as well as being generally acclaimed by jazz lovers, he was presented with the Grand Prix du Disque. His album of Paris pictures consists of "different" readings of such tunes as *I Love Paris* and *The Song From Moulin Rouge*, together with some original impressionistic pieces. The piano playing is as brilliant as ever, Garner's fantastic "orchestral" approach creating great waves of sound which build steadily to a climax. Unfortunately, on two of the tracks, Erroll was

ill-advised enough to attempt to play jazz on the harpsichord, and it is here (*Don't Look For Me* and *Côte D'Azur*) that the performance level sags alarmingly. The harpsichord is not an easy instrument to master (if indeed it can be mastered), and Garner's lack of experience and technique becomes painfully apparent. He experiences particular difficulty with his sense of touch, for he uses his piano approach. The result is that he sets the strings jangling furiously and plays with a very poor sense of time on *Don't Look For Me*. A.M.

**Stan Getz**

"More Cool Sounds"  
**Where Or When/Woody'n' You.**  
 (Columbia 7 in. EP SEB10117—8s. 6d. plus 2s. 9½d. P.T.)

There is, I always feel, something vaguely aristocratic about Stan Getz's playing, a suggestion of the leisure and aquiline. His solos here keep up that illusion, despite the audacity of their phrasing and the way Getz dives from the top to bottom of his instrument. (At certain moments he actually sounds like Sidney Bechet playing the soprano saxophone.) These are, in short, two more excellent performances by this remarkably consistent musician. Lou Levy—still a surprisingly undervalued pianist, Leroy Vinnegar (bass) and Stan Levey (drums) provide a dutifully sympathetic accompaniment. C.F.

**Benny Goodman**

"Benny In Brussels"—Vol. 2  
**Stealin' Apples: Memories Of You: Balkan Mixed Grill: Gershwin Medley (The Man I Love: Oh, Lady Be Good: Somebody Loves Me: I Got Rhythm)/St. Louis Blues: Mr. Five By Five (V): March Of The Belgian Paratroops: One O'Clock Jump: Goodbye.**  
 (Philips 12 in. LP BBL7300—27s. plus 8s. 9½d. P.T.)  
*"Stompin' At The Savoy"*

*Stompin' At The Savoy* (Quartet) *Stompin' At The Savoy* (Orchestra) *Oh, Lady Be Good* (Trio) *Goodbye* (Orchestra).

(RCA 7 in. EP RCX1033—9s. 3d. plus 3s. 0½d. P.T.)

The second volume of recordings made by Benny Goodman's orchestra at the Brussels World Fair last year turns out to be just as dull as the first collection (reviewed in the June issue of THE GRAMOPHONE). Once again Goodman monopolises the solo space, playing with a frigid tone, repetitive phrasing and a notable lack of imagination. Apart from a few solos by the pianist, Roland Hanna, on *Memories Of You* and in the Gershwin medley (both performed by a quartet—clarinet, piano, bass and drums), the only time the sidemen get a chance is on *One O'Clock Jump*. This, perhaps not surprisingly, is really the only worth-while track, containing some excellent solos by Zoot Sims and Taft Jordan. Otherwise the LP is very, very dull. Even poor Jimmy Rushing got overwhelmed by the apathy; I've rarely heard him sing as badly as he does on *Mr. Five By Five*.

All four recordings on the EP date from 1935 and 1936, but they're far from being classic performances. Lionel Hampton, Teddy Wilson and Goodman himself take brief but pleasant solos on the Trio and Quartet tracks, only to have their good work sabotaged by Gene Krupa's heavy and relentless drumming. The band recordings are just as tedious, although *Stompin' At The Savoy* preserves some lively playing by Benny and a chorus of Teagardenish trombone from Joe Harris. C.F.

**Wilbur Harden-John Coltrane-Tommy Flanagan**

"Mainstream 1958"  
**Wells Fargo: West 42nd Street: E.F.P.H./Snuffy Rhodomagnetics.**  
 (London 12 in. LP LTZ-C15150—27s. plus 8s. 9½d. P.T.)

Terms that squeeze jazz into pigeon-holes can be ridiculously misleading to those people misguided enough to accept them as valid. The casual browser, fresh from his excursions through the Felsted series of LPs by Buddy Tate, Coleman Hawkins, Earl Hines, et al,



Illustration by courtesy of the SCR

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lady be good  
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things you are

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Blues my naughty sweetie gives to me

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might be excused for boggling at the juxtapositioning of "Mainstream" and "John Coltrane". No, Stanley Dance has not changed his tactics; this is just another record by the young New York jazzmen frequently encountered on Esquire LPs. Actually the resemblance to the Miles Davis Quintet is quite remarkable; Harden, a flugel-horn player, has taken Miles as his pattern, while Coltrane, of course, works with both groups. My chief objection to this school of soloists is that they sacrifice lyricism for strong rhythmic effects, but I must admit that both Coltrane and Harden solo very melodically here. Pianist Tommy Flanagan remains one of the few new arrivals to follow the graceful, eloquent style of Al Haig, and the group is completed by the ever-dependable Doug Watkins and a most promising young drummer, Louis Hayes.

Daniel Halperin's description (on the sleeve) of Coltrane as "a creative neurotic" is apt, for John seems always to be near fever pitch. There are times when he reminds me quite forcibly of the long underrated James Moody, although he is not such an able blues performer. Nevertheless I feel we have yet to hear the best of Coltrane; each new release finds him consolidating his position as one of the most individual and distinctive of today's tenor soloists. A final point: this is not the first record of Wilbur Harden to be released in Britain, as the notes proclaim. He was present on Yusuf Lateef's Esquire LP which appeared here some months ago.

A.M.

#### Harold Land Quintet

"Harold In The Land of Jazz"  
Speak Low: Delirium: You Don't Know What Love Is: Nieta/Grooveyard/Lydia's Lament: Smack Up. (Contemporary 12 in. LP LAC12178-27s. 6d. plus 8s. 11½d. P.T.).

Harold Land has been heard previously on records with the Curtis Counce group (Vogue) and the Max Roach-Clifford Brown unit (Vogue and EmArcy). Although he is one of the better tenor saxists identified with the West Coast movement, Land's style of playing has little, if anything, in common with that of people like Bob Cooper, Bill Perkins and Richie Kamuca, for he acknowledges a deep indebtedness to the memory of Charlie Parker. And unlike so many of the tenor men operating in and around New York, Harold has developed a good tone and possesses an obvious understanding of dynamics. Whether or not, under the highly competitive conditions which obtain today, he will ever develop into an important soloist is open to conjecture, but if this LP is typical of his work (and I believe it to be so) then he deserves recognition. He is partnered in the front-line by the Swedish trumpeter Rolf Ericson and backed up by a most invigorating and swinging rhythm section. The late Carl Perkins was on piano (this may well have been his last recording, for it was made only two months before his death) while Leroy Vinnegar and Frank Butler played bass and drums respectively. Due regard seems to have been paid to tempo, mood and choice of material. Perkins' *Grooveyard* is perhaps the best track, but Butler's stimulating drumming inspires everyone to play well on the up-tempo *Smack Up*.

A.M.

#### George Lewis and his Band

"Raggin' And Stompin'"  
Runnin' Wild: Say Si, Si: Beale Street Blues: Down Home Rag/Somebody Stole My Gal: Riverside Blues: Weary Blues. (Columbia-Clef 10 in. LP 33C0942-22s. 3d. plus 7s. 3d. P.T.).

"The Perennial George Lewis"  
Ace In The Hole (V): It's A Long, Long Way to Tipperary (V): West End Blues: Jambalaya: Wolverine Blues/Take My Hand, Precious Lord (V): Mack The Knife (V): Yaaka Hula Hickey Dula: Careless Love (V): Hindustan. (Columbia-Clef 12 in. LP 33CX10131-30s. plus 9s. 9d. P.T.).

Both these records contain very ordinary performances by the George Lewis band. On

the ten-inch disc *Runnin' Wild* does just that, speeding up much too much, while *Riverside Blues* sounds weary, even wearier than the blues bearing that title. The band's unfamiliarity with the construction of *Tipperary* makes this the weakest track on the twelve-inch LP. I'm not enamoured of *Wolverine Blues* either; even if there were not at least six great versions already this rather messy performance would not get far. Easily the best music on the record is Lewis's clarinet solo on *Precious Lord*. O.K.

#### McKenzie and Condon's Chicagoans

Sugar: China Boy/Somebody's Sweetheart: Lisa. (Parlophone 7 in. EP GEP7844-8s. plus 2s. 7½d. P.T.).

These famous recordings provide some of the best examples of the authentic white Chicago jazz that flourished during the middle and late 1920's. Frank Teschmacher, almost a legendary clarinettist, and that fine cornet-player Jimmy McPartland were among the musicians on the date. The music still sounds very fresh, despite Gene Krupa's soggy drumming and some dreadfully intermittent tenor-playing by Mezz Mezzrow and—although to a lesser extent—Bud Freeman. So much has been written about these records over the past thirty years that further comment seems superfluous. If you've never heard real "Chicago style" jazz then here's your chance.

O.K.

#### Johnny Maddox and his Dixie Boys

Bluin' The Blues: Strut, Miss Lizzie: Beale Street Blues: Wolverine Blues: Memphis Blues: Royal Garden Blues/St. Louis Blues: Friday Night Blues: Bow Wow Blues: I Ain't Gonna Give Nobody None Of This Jelly Roll: Basin Street Blues: Tishomingo Blues: Yellow Dog Blues. (London 12 in. LP 1A-D2175-27s. plus 8s. 9d. P.T.). Also available on Stereo SAH6022.

"Oh, dear!" I said to myself, as I glanced at the titles on this LP before putting it on the turntable, "Here we go again—all the dear old blues tunes that the public never seems to get tired of hearing". Yes, here they all are, but played with a sparkle and vigour which suggest that Manny Klein, Moe Schneider and the other musicians involved are not at all bored with their music; that they love it, in fact. So do I. The surging banjo and tuba, played by Nappy Lamare and Red Callender (a musician usually heard on string-bass with "far-out" West Coast men!) really set my foot tapping. And Manny Klein's fierce growl trumpet-playing deserves to be ranked alongside that of Muggsy Spanier and Cootie Williams.

O.K.

#### Henry Mancini Orchestra

"The Music From Peter Gunn"  
Peter Gunn: Sorth Blue: The Brothers Go To Mother's: Dreamsville: Session At Pete's Pad: Soft Sounds/Fallout: The Floater: Slow And Easy: A Profound Gass: Brief And Breezy: Not From Dixie. (R.C.A. 12 in. LP RD27123 ★Stereo SF5038-27s. plus 8s. 9d. P.T.).

"Peter Gunn" is the central character in an American television series, a series which I understand may soon be seen in Britain. On the evidence of the sound-track on this LP, the show has a distinct jazz slant, with plenty of solos from such men as Pete Candoli, Vic Feldman, Larry Bunker, Milt Bernhart, Ted and Dick Nash, Ronnie Lang, etc. The music was composed and conducted by Henry Mancini, whose previous experience encompasses the sound-tracks of "The Glenn Miller Story", "The Benny Goodman Story", "Touch Of Evil" and several other films. Divorced from the visual aspect of the TV story, the music here shows a creditable degree of individuality, although it suffers from the rather mechanical and heartless approach which marred Elmer Bernstein's scores for "The Man With The Golden Arm" and "Sweet Smell of Success". There are however, moments of genuine melodic appeal as exemplified by the slow, sensuous *Dreamsville*

(with excellent alto playing from Ted Nash) and the restful *Soft Sounds* (containing Vic Feldman's best work on the record). It seems that the Americans are successfully using jazz as an integral part of television, something which neither the B.B.C. nor I.T.V. has yet attempted.

A.M.

#### Shelly Manne and his Men Vol. 1

Grasshopper: La Mucura: Summer Night: Afrodesia: You And The Night And The Music: Gazelle/Sweets: Spring Is Here: Mallets: You're Getting To Be A Habit With Me: You're My Thrill: Fugue. (Contemporary 12 in. LP LAC12138-27s. 6d. plus 8s. 11½d. P.T.).

Eight of these titles first appeared here on a ten-inch LP (LDC072), and in common with the American practice of enlarging all albums to twelve-inch proportions *Grasshopper*, *Summer Night*, *Spring Is Here* and *You're Getting To Be A Habit With Me* were recorded some two years after the other tracks. Throughout the record the instrumentation remains the same, viz., alto, tenor and baritone saxes, trombone and rhythm, while considerable care and forethought has gone into the arrangements. Actually the earlier-made numbers have stood up to the exacting time-test remarkably well, and I find them as valuable today as they were six years ago. There are weaknesses, of course, and I doubt if I shall ever get to the bottom of Jimmy Giuffre's *Fugue*, but the sound of Art Pepper's alto on *La Mucura*, *Mallets*, *You And The Night* and *Gazelle* is wholly delightful, as is Bud Shank's on *Afrodesia*, one of this musician's first extended solos on record. Shelly Manne, either as an accompanist or as the featured percussionist, is superb, playing with a fine appreciation of the situation and an apparently limitless degree of invention. Although Joe Maini (alto) and Bill Holman (tenor) are rather more than adequate on the new tracks, the LP's strength lies in the original titles, for there is a communicative feeling of enthusiasm and vitality which has been lacking in Hollywood-made jazz records of late.

A.M.

#### Mick Mulligan and his Band

"Mick Blows"  
Chloe: Love Is Just Around The Corner/I'll Build A Stairway To Paradise: Down Home Rag. (Parlophone 7 in. EP GEP8750-8s. plus 2s. 7½d. P.T.).

One of the few trad. bands that plays with imagination is Mick Mulligan's, presented here in four rather unusual numbers. Apart from the repetitive *Down Home Rag* (although I much prefer this version to George Lewis's), these are all off-the-track tunes as far as jazz is concerned, and it says much for Mr. Mulligan and his cohorts that the performances are so excellent. I particularly enjoyed *Love Is Just Around The Corner*, and I was pleased to find no liberties being taken with *Chloe*, a tune that jazz musicians often approach with their tongues in their cheeks.

O.K.

#### Wilbur de Paris' New Orleans Jazz Band

"Wilbur de Paris Plays Cole Porter"  
It's All Right With Me: Begin The Beguine: Wunderbar: Love For Sale: You Do Something To Me/Anything Goes: I've Got You Under My Skin: Get A Kick Out Of You: Easy To Love: It's All Right With Me. (London 12 in. LP LTZ-K15150-27s. plus 8s. 9d. P.T.).

The Wilbur de Paris band is perhaps the most musically and the most imaginative (one might almost say "progressive") trad. band playing anywhere today. But I don't think it was such a wonderful idea for it to play Cole Porter. These tunes are really only backdrops for Porter's witty and sophisticated lyrics, and without the words they are little more than skeletons. The de Paris band works wonders with them, of course, but I can't help feeling that the talents of these musicians should be directed at less brittle material. There are plenty of excellent solos, with the two brothers—Sidney and Wilbur—taking the honours, and with the harmonica popping up here and there.

All the same, the greatest hours of this band have been captured on the earlier London LPs (LTZ-K15024 and 15086). O.K.

### Jimmy Raney

"In Three Attitudes"

**So In Love: Indian Summer: Fanfare: Last Night When We Were Young/On The Rocks: Passport To Pimlico: Strike Up The Band: Up In Quincy's Room.** (H.M.V. 12 in. LP CLP1264—25s. 9d. plus 8s. 4d. P.T.)

The "Three Attitudes" gimmick merely means that the LP was recorded at three sessions, each time with a different personnel. On three tracks guitarist Raney leads a quartet completed by Red Mitchell, Hall Overton and Osie Johnson; on two more Al Cohn's tenor is to be heard, while on the remainder Bobby Brookmeyer replaces Cohn. Basically the music differs very little from Raney's previous small-group presentations while the tracks with Cohn (*Fanfare* and *Passport To Pimlico*) recall the sound of the Stan Getz Quintet. Within these limits the record is an innocuous example of modern jazz, occasional solos of merit being interspersed with choruses of routine improvisation. Raney still reminds me of a Django Reinhardt pupil with an admiration for Charlie Parker, while his instrumental technique is formidable. *Passport To Pimlico* is the worthwhile Johnny Mandel theme first recorded by Herbie Stewart for the Roost label ten years ago, and it's good to have this new version. Brookmeyer is excellent in this context, his gruff tone forming a good foil for the more penetrating tone of the guitar. Johnny Williams plays piano on those tracks which feature tenor and trombone, and adds to the general buoyancy of the rhythm sections. A.M.

### Johnny Smith Quartet

"Johnny Smith Plays Jimmy Van Heusen" **But Beautiful: Swinging On A Star: I Could Have Told You: It Could Happen To You: Oh! You Crazy Moon: I Thought About You/Deep In A Dream: So Help Me: Nancy: Polka Dot And Moonbeams: Darn That Dream: Imagination.** (Vogue 12 in. LP LAE12109—27s. 6d. plus 8s. 11d. P.T.)

Ever since Johnny Smith made his recording of *Moonlight In Vermont* with Stan Getz (due for reissue very soon on LP, incidentally) this guitarist has been a valuable asset to the Roost record company. None of his subsequent albums, however, has quite reached the same artistic level; this LP, for instance, on which he is supported by piano, bass and drums, might almost be the work of any one of the better-known jazz guitarists. He performs some excellent material (many of the songs have been popularised by Frank Sinatra) and occasionally, as in *Swinging On A Star*, the tempo is just right for some gentlemanly jazz. In the main, however, the music consists of well-run chords and melodic phrases played over a gently undulating background. Personally I think Barney Kessel does this sort of thing much better. A.M.

### Django Reinhardt

**Charleston: Chicago: You're Driving Me Crazy: In A Sentimental Mood: I've Found A New Baby: Alabama Bound: Lady Be Good/Minor Swing: Viper's Dream: Swingin' With Django: Presentation Stomp: Bouncin' Around: St. Louis Blues: Swing Guitars.** (H.M.V. 12 in. LP CLP1249—25s. 9d. plus 8s. 4d. P.T.)

Django Reinhardt was the first, and for a long time the only, European jazz musician of any real stature. This LP contains a fairly representative selection of recordings that he made during 1936 and 1937, mostly with the Quintet of the French Hot Club, although there are a few where he plays with Michel Warlop and Eddie South. Reinhardt's virtuosity, his ability to fashion a baroque but flowing solo, to blend jazz and gypsy music into a very individual style—all these qualities, known and admired, are well in evidence. Reinhardt's rhythm playing, however, can quickly become

monotonous, particularly when there are two other guitarists as well. Another drawback is that Stephane Grappelli's violin-playing is usually repetitive and rather timid; when he does perform well, however, as in *Minor Swing* and *Viper's Dream*, the resulting music can be quite spirited. Django's own solos are invariably lyrical; sometimes too much so, as in *St. Louis Blues*, where nothing could be further from the spirit of the blues than his sensuous and romantic playing, often more suggestive of Neapolitan music than jazz. All the same some of Reinhardt's best work can be found here, notably on *Chicago, You're Driving Me Crazy*, *Minor Swing* and *Viper's Dream*. It's a pity, by the way, that H.M.V. have chosen to perpetuate the personnel errors which appeared on the French issue: Stephane Grappelli can be heard on *Swing Guitars*, and while Wilson Myers does not play bass on *Lady Be Good* there is a second guitarist on this track. C.F.

### Kai Winding Septet

"Trombone Panorama"

**Trombone Panorama: (Fanfare: Lassus Trombone: Muskrat Ramble: I Gotta Right To Sing The Blues: Sidewalks Of New York: Margie: I'm Gettin' Sentimental Over You: Kaye's Melody: Moonlight Serenade: Bijou: Collaboration: It's All Right With Me: Potpourri): The Party's Over: The Preacher: Come Rain Or Come Shine: When The Red Red Robin Comes Bob Bob Bobbin' Along: I Can't Give You Anything But Love: Frankie And Johnny (V).** (Philips 12 in. LP BBL7275—27s. plus 8s. 9d. P.T.)

With four trombones (Kai himself, Carl Fontana, Dick Lieb and Wayne Andre) and a rhythm section, Winding gives us a polished history of the jazz trombone in *Trombone Panorama*, a track taking up most of the first side of this mildly boring record. The impressions are well done, and Kai gives adequate explanations before each performance, but I doubt if I would want to hear this capsule survey very often. The remainder of the record is played in a more conventional manner, with Horace Silver's *The Preacher* the outstanding item. But I tire quickly of the overall sound of this group, with its brazen, brassy effects and its lack of tonal coloration. Kai speaks the up-to-date lyrics on *Frankie And Johnny*, with their unintentional "plug" for E.M.I. in the shape of a reference to Columbia Records! A.M.

### IN BRIEF

**Alumni All Star Orchestra. "Dorsey's Big Four": Marie: Opus 1/Song Of India: I'm Getting Sentimental Over You.** (Top Rank 7 in. EP JKRS8002—8s. plus 2s. 8d. P.T.)

The "Alumni" consist of some of the star musicians who played in various editions of the late Tommy Dorsey orchestra, and this EP seems to be an attempt to cash in on the post-war popularity wave. Chief soloist (and presumably leader of the session) is cornetist Bobby Byrne, who re-creates Tommy's choruses in a manner which does Dorsey justice. Also to be heard are such men as Charlie Shavers, Cliff Leeman and Boonie Richman. I fail, however, to see the artistic purpose of this release. Anyone interested in Dorsey's music will want the original TD recordings; these are good carbon copies but they remain, nonetheless, carbon copies. A.M.

**Fred Astaire. "Top Hat": Top Hat, White Tie And Tiara: No Strings/Check To Check: Isn't It A Lovely Day.** (H.M.V. 7 in. EP TEG8463—8s. plus 2s. 7d. P.T.)

Although Fred Astaire can't be called a singer in any serious sense of that word, he happens to be more of a musician than most people who open their mouths on record. His relaxed phrasing and jaunty yet half-didactic manner are always a joy to hear. All four of these songs came from the film, "Top Hat", and Astaire sings them gaily to the accompaniment of jazz provided by Charlie Shavers, Filip Phillips, Oscar Peterson, Barney Kessel, Ray Brown and Alvin Stoller. C.F.

**The Banjo Kings. "Nostalgia Revisited In Hi-Fi": School Days: I Wonder Who's Kissing Her Now? (V): Take Me Out To The Ball Game: Wait Till The Sun Shines, Nellie (V): Oh, Dem Golden Slippers: Beautiful Dreamer (V): Chicken Pickin' Reel/The Band Played On: I Want A Girl... (V): The Sidewalks Of New York: My Wild Irish Rose: I'll Take You Home Again, Kathleen: Banjo Happy.** (Good-Time Jazz 12 in. LP LAG12174—27s. 6d. plus 8s. 11d. P.T.)

If you enjoy hearing antique sentimental ballads plunked out minstrel-style by three banjos and a rhythm

section, then you're in for a treat. Personally, I like to hear a banjo solo now and again, but this LP not only multiplies the pleasure by three, it also extends it to fourteen tracks, which is much too much of a good thing. An EP would have been far more acceptable. O.K.

**Sallie Blair. "Squeeze Me": Just Squeeze Me: Almost Like Being In Love: Better Luck Next Time: The More I See You: You Make Me Feel So Young: What Is This Thing Called Love/Come By Sunday: Ain't She Sweet: How Long Has This Been Going On: Then I'll Be Tired Of You: Simian.** (Parlophone 12 in. LP PMC1083—25s. 9d. P.T.)

Lena Horne's smoochiness, Sarah Vaughan's melodic audacity, the sulkiness of Eartha Kitt: all these influenced can be detected in the singing of Sally Blair, who rings the changes between posing as a sex-kitten (*Just Squeeze Me, Ain't He Sweet*), getting a little "far out" (*Almost Like Being In Love, You make Me Feel So Young*) and being moody and melodramatic (*What Is This Thing Called Love, Simian*). Despite this eclecticism, Miss Blair sings well enough, sometimes with a surprising range and power. On three of the tracks she is accompanied by a quartet, on the others by a studio orchestra directed by Richard Weiss. The first track, incidentally, is given on both sleeve and label as *Squeeze Me*, the tune composed by "Fats" Waller and Spencer Williams; it is, in fact, *Just Squeeze Me*, a Duke Ellington composition which Ray Nance still sings regularly. C.F.

**Dutch Swing College Band. "Jazz At The Concertgebouw, Amsterdam": Way Down Yonder In New Orleans: South Rampart Street Parade: The Lonesome Road (V): Sixty-Nine Blues: Creole Love Call: Deed I Do (V): African Queen/When You're Smiling (V): Squeeze Me: It's All Right With Me: Old-Fashioned Love (V): Jubilee Blues: Buddy's Habits: Way Down Yonder In New Orleans.** (Philips 12 in. LP BBL7200—27s. plus 8s. 9d. P.T.)

Just another collection of publicly-recorded traditional jazz, of no particular consequence. Neva Raphaella sings quite capably and the choice of numbers ranges from the pedestrian to the over-ambitious. The band speeds up on nearly every track; *Buddy's Habits* is a particularly bad example of a tune being taken at the wrong tempo to start with and then ending at an even worse tempo. O.K.

**Johnny Hartman. "The Debonair Mr. Hartman": Blue Skies: Birth Of The Blues/I'll Get A Kick Out Of You: All Of Me.** (Parlophone 7 in. EP GEP7843—8s. plus 2s. 7d. P.T.)

Singer Johnny Hartman, currently in London for a series of television and cabaret appearances, will be remembered for his work with the Dizzy Gillespie band of the late 1940s. Possessing a rich baritone voice, he sings in a style which might be described, loosely, as being akin to Billy Eckstine's. Actually he is closer to Earl Coleman, the singer who recorded for the Dial label with both Fats Navarro and Charlie Parker a dozen years ago. Backed by a hand-picked band led by Ernie Wilkins, Johnny sings effectively, with only occasional moments of suspect intonation. The luxurious quality of his voice contrasts nicely with the work of the supporting group (which has Ernie Royal playing lead trumpet), and there are short solos from Howard McGhee and Lucky Thompson. A.M.

**The Kirby Stone Four. "Man I Flipped When I Heard...": S'Wonderful: Juke Box Dream: It Could Happen To You: Bluebeard: A Reasonably Ugly Chick: You Came From Outer Space/Get Out Of Town: Lovin' In The Dark: Only Thirty-Three: If You're Cheatin' On Your Baby: Twice As Nice: I'd Give A Thousand Dollars.** (London 12 in. LP HA-A2164—27s. plus 8s. 9d. P.T.)

On this LP the Kirby Stone Four, an all-male group, have tried to convey the impression of a night club act, complete with comedy routines. The effect, however, falls rather flat, mainly because the comedy is not very durable. Having once heard *Only Thirty-Three*, for example, there seems no earthly reason why the listener should ever play the track again. The Four turn in some acceptable imitations on *Juke Box Dream* (including a passable take-off of the Hi-Lo's), but I would not recommend the record to collectors of good vocal groups. The accompaniments, by the way, are all provided by Jerry Fielding's studio orchestra. A.M.

**The Mark White Dixielanders. "A Night At The Nest": That's A Plenty: Jazz Me Blues/Dardanella: Tin Roof Blues.** (Decca 7 in. EP DFE6553—8s. plus 2s. 8d. P.T.)

This record, according to the sleeve-note, was designed to re-create the "good old days" (circa 1938) of the Nest Club in Soho. I was never an habitué of that establishment, so I'm not qualified to judge how well it has succeeded. All I know is that none of the performances is in any way inspired, despite the presence of such stalwarts as George Chisholm, Jock Cummings and that excellent trumpet-player, Kenny Ball. Talent such as theirs seems wasted here.

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# FOURTH FESTIVAL HALL CONCERT

## SOME COMMENTS By G. A. BRIGGS

## WITH AN INTRODUCTION By P. WILSON

I found this Concert far more instructive and, yes, enjoyable than the previous ones. Perhaps that was because it gave more direct comparisons between live and recorded music and between stereo and mono. These certainly filled me with admiration not only for the skill in which the transitions were handled by Peter Walker and John Collinson of Acoustical (and for that no praise would be too great), but also for the cunning and judgment with which Gilbert Briggs had constructed the programme.

There seemed to be something of everything and each item was a good choice of its type. Some of the records I had not heard before, but I shall certainly want to hear them again.

### Live v. Recorded

Four competitions (if that is the right word) of this kind were held. The recordings in each case were on 15 i.p.s. tape, two by E.M.I., one by Pye, and one by I.B.C. The reason for this is that it is easier to synchronise with tape than with discs and in each case the transitions were uncannily accurate; only once did I notice any hiatus as the switch was made.

Denis Matthews played Chopin's *Nocturne in F major* and Debussy's *Prelude pour le Piano*. In the first, the live playing and the recording were remarkably alike with a little richness in favour of the former; but in the Debussy recording I thought the bass rather deadbeat and perhaps a little wooden.

Ralph Downes played a Fugue and set of Variations by Bach. Again, the recording (which in this case was stereo) approximated closely to the live performance, though the latter was more incisive.

The third comparison was of bass solos with Harold Blackburn as the singer and Gerald Gover as the accompanist. Here the live performance clearly scored, the reproduction being altogether too cavernous. I understand, however, that this was due to the placing on the platform; at the rehearsal there was a much closer similarity.

The gem of the four, I thought, was the two oboe solos by Leon Goossens, with Denis Matthews at the piano. This was really lovely, particularly the César Franck *Andantino in G major*. Perhaps the oboe tone in the live performance was a little more rich, but the recording caught the tone extremely well.

### Stereo v. Mono

Though several stereo records were played the only case in which we were invited to make a direct comparison with mono was when Victoria de los Angeles sang an Aria from *Ernani* (mono) and Ilse Hollweg sang *Solveig's Song* (stereo). Although Los Angeles is my favourite soprano at the moment and her record was most beautiful, I could not but give my vote to Ilse Hollweg because of the extra warmth of tone which the stereo recording added.

I was charmed, too, by three other stereo recordings; Handel's *Te Deum*, sung by the Geraint Jones Singers, the Dvořák *Dumky Trio*, played by the Sul Trio, and the Ballet Music *Giselle*, played by the Paris Conservatoire Orchestra. All were lovely. On the other hand I did not care for the reproduction of Schubert's *Ninth Symphony*, played by the L.S.O. under Krips: it all seemed too woolly and muddled (which it does not do when I play it at home).

The Concert concluded with the playing of the London Philharmonic record (mono) of Vaughan Williams' *Sea Symphony* with live

organ accompaniment at the organ by Ralph Downes. We had had this once before (at the Second Concert, if I remember aright). I was impressed with the majesty and power of it then; the new hearing confirmed me in my liking.

Apart from these serious items, Mr. Briggs also entertained us with comparisons between loudspeakers, ancient and modern, as well as with his usual witty comments. I agree with his daughter that the jokes wear well, and the bland air of innocence wears even better.

After the interval, Peter Walker gave us a little homily on the various features of Sound Reproduction. I particularly enjoyed his crack that some people put up with their loudspeakers in order to listen to music; others put up with the music to listen to their loudspeakers. In his introduction, Gilbert Briggs said that this would be his last demonstration. I didn't believe him, and I was right: he has it in his blood and it won't let him rest even on such fine laurels. In a letter I received from him this morning, enclosing the following interesting comments on the problems which the Concert on May 9th presented, he now says that he intends to go on with demonstrations so long as he enjoys them—and there is a demand for them. But not the R.F.H. again. P.W.

\* \* \*

The main interest in this—our fourth—Royal Festival Hall demonstration probably centred round the fact that we were playing excerpts from half a dozen stereo discs. This also constituted a main difficulty because of the liking a magnetic stereo pickup has for rumble and hum, which only shows up in its full magnificence when the volume control is set at maximum to produce enough sound to satisfy 2,900 pairs of ears on choral and orchestral works.

### Hum and Rumble

Our tests show that, with the volume control at 9, rumble goes up by 8 db on stereo compared with mono, and hum with the stereo magnetic head is 15 db worse than with a moving coil mono head. Connecting the stereo head for mono use reduces hum by 6 db, but it is still picking up 9 db more hum than the moving coil type. It follows that standards which are satisfactory at home on stereo, or in the R.F.H. on tape and mono, are useless in the R.F.H. on stereo discs. Incidentally, we found no trace of rumble in the records themselves and there was no amplifier hum.

Strangely enough, we had no hum or rumble trouble at our February rehearsal in the R.F.H.—with three months to cope with it, had it arisen—but we were using two heavy tables in a gangway for the equipment with our own cables down to the platform. After February, the only rehearsal time we could possibly book was the Friday afternoon prior to the demonstration, which was totally inadequate. Safety regulations would not permit the use of gangways, so we had to use a board over two rows of seats for the equipment, with R.F.H. microphone lines down to the platform. Then the fun and games with rumble and hum started with the stereo discs. Having got rid of such obvious troubles as earth loops, we had about three hours left in which to rehearse five artists and eleven assorted mono and stereo records. Time is the great problem with the R.F.H. It is

rather like a prison except that one is difficult to get out of and the other is difficult to get into, but speaking from experience, you must obey regulations in both places.

An interesting point about the 100 cycle hum on stereo was that it was unobtrusive in some parts of the hall due to phase effects, but it built up to a resonant peak in other places. Mr. Walker informed me that he could not hear it in his locality, and our own recording of the event reveals no trace of hum or rumble with any item. The microphone was placed in a central position in front of the platform.

Another interesting but more unfortunate by-product of hum and rumble is the possible stimulation of unexpected cabinet resonances. As everybody knows, excessive input to a loudspeaker produces resonances which are not normally heard or even activated. We know quite well that pushing 60/80 watts into four cabinet speakers is sailing pretty close to the wind, but if 10 watts of low frequency rumble and hum are added it is going to hurt where it hurts most.

### Frequency Range

The R.F.H. is a superb concert hall but is also a hard taskmaster and exposes every fault. Working there requires more rehearsal time than any of the other nine halls we have so far used, but as already pointed out such extra time is not available.

In considering large-scale reproduction of sound, it is pertinent to point out that the impressive stereo we have heard in cinemas was limited to a frequency range of about 50 to 8,000 c/s. Letting things rip from 30 to 14,000 cycles sounds easy until you try to do it, especially on disc stereo.

### Live v. Recorded

These items are, of course, the high spots in the programme and the long rehearsal time devoted to change-over techniques resulted in a really artistic performance by Peter Walker and John Collinson in collaboration with the soloists.

Unfortunately, our reproduction of the fine bass voice of Harold Blackburn was marred by resonance, some of which we could have overcome with another 15 minutes of rehearsal time. Enclosure and platform resonance seemed to harmonise with the formant tones of the recorded voice, and the effect was worse with a full house, which added warmth to the tone of the singer, whereas our reproduction wanted cooling off a bit! The loudspeaker was standing near the piano on a resonant part of the platform more suited to its usual visit from a 'cello player. I am pointing these things out because I do not want the recording to take the blame for our own shortcomings.

Our main speakers are always placed on a non-resonant, concreted section of the platform.

I am quite sure that a fine resonant voice like Harold Blackburn's can be recorded and reproduced naturally, and we hope to prove this in a demonstration in the Colston Hall, Bristol, on the 9th of October next.

### Stereo

But what of stereo? Although about 80 per cent of the audience voted for the stereo soprano solo in preference to the mono specimen, this by no means reflects the reaction to stereo in general. Out of fifty letters so far received only 12 favour stereo, 17 say that stereo is not for them, and 21 leave the question open. A number said they got no stereo effect, but I do not see the importance of this. My impression was that the stereo items had a colour and depth which were missing in the mono records; these sounded opaque and flat by contrast. The so-called stereo effect means nothing more to me, once I stop listening to trains.

**Listening Position**

Although this makes a considerable difference to results even in the R.F.H., the preference for stereo was not confined to those sitting in the best acoustic seats. Five out of the twelve pro-stereo voters had side seats and one was behind the platform.

One listener in a box complained of strong sibilants and excessive top on three items, whereas another man, sitting at the side of the stalls, complained of a general lack of top and poor "s" sounds in the choral works.

Talking of sibilants, the last choral work I heard in the R.F.H. was the Beethoven 9th. I remember remarking to Mr. P. J. Walker, who was with me at the time, that if we played it like that we should be flooded with complaints about obtrusive sibilants and excessive volume level. Incidentally we were sitting in the stalls.

**Pickups**

For the sake of convenience we played all the records with the Decca stereo pickup. Fine as this is for stereo, I still prefer a good moving coil type for mono discs. This may be the reason why—to my ear—the mono records did not sound quite so well this time as they did at our previous concerts. Another reason may be that we now miss the extra dimension of stereo which, as *The Times* critic so neatly put it, is particularly valuable in the avoidance of opaque *tutus*.

In any case, I shall hang on to my best mono pickups because, compared with equivalent stereo models, they give less rumble, less record wear, more treble, less trouble and rather better quality from mono discs.

It is obviously easier to design and manufacture a first-rate and reliable pickup with a stylus to wiggle sideways than one with a stylus which has to wiggle vertically and sideways at one and the same time.

**Stereo Again**

But to return to stereo *per se*, we have a tape recording of the R.F.H. event, and I know of no more searching test of the quality of reproduced sound than to record it and listen to a re-play. By this test, the stereo records all sound more like the real thing than do any of the mono records. This forces one to the conclusion that stereo has something tangible in its make-up and is more a face lift than just an application of face cream.

It is, of course, essential to use omni-directional loudspeakers for any success with stereo in a concert hall over a wide listening area. (The same holds true at home, although many listeners complain that they do not get the true stereo effect.) It is also necessary in the R.F.H. to space the two sets of speakers 20/24 ft. apart, otherwise most people in the audience are placed outside the best listening area. So results were never perfect, but all reproduction of sound is a compromise. At home one would naturally not place the speakers 20 ft. apart.

And so finally, what of stereo in the future? There can be no question that the best way to record and replay stereo is by tape, but people will not buy pre-recorded tapes in a general way on account of inconvenience in use and cost. We therefore have disc stereo and I shall not be surprised if 50 per cent of serious listeners adopt it during the next five years. I simply cannot visualise a complete conversion to two channel working.

Many stereo discs suffer from a "fuzzy top" and require more tone control than mono records, but quality should improve as time goes on. The unknown quantity in the entire proposition seems to be this: as we hear more stereo shall we become used to it and say it is not really important for the enjoyment of music, or will it make us quite dissatisfied with mono material? Your guess is as good as mine.

# HI-FI: IS IT REALLY WORTH IT?

CONCLUDED BY THE TECHNICAL EDITOR

It is something of a wonder that this article should have been written. For it has involved not only a critical examination of a large number of letters, but also, as forecast last month, a search through early issues for extracts indicating the early opinions on electrical recording and electrical reproduction; and I found some of those early issues so fascinating and entertaining, that I went reading on and on, regardless of the fact that the London Editor was pressing me to get my copy in much earlier this month.

How we did enjoy ourselves in the 'twenties, both with our arguments and our problems! Just look at this criticism by one reader of one of the early electric recordings:

"... it appeared to hold potential promise, by reason of its greater 'clarity', breadth and range. But the tone! Zeus! O, ye circus round-about organs! O, ye Italian accordions! O, ye screeching Chinese mothers-in-law!"

Or this:

"To my mind modern recording is worse, not better than the old... mellowness and reality have given place to screaming.... The marvellous music of this scene is completely spoilt by the atrocious strident and squeaky tone."

Yet when I played these same recordings with the equipment we developed in the next two years, we found the tone to be, if anything, on the dull side—but still immensely superior to that of other records which the complainers had been praising.

I notice, too, that the Editor foresaw that something of this sort might happen when he wrote (April, 1926):

"I have seen nowhere, either in our own paper or in any other, the praise that I think the Columbia Company deserves for these records. That they will clang on some instruments and with certain sound-boxes is inevitable; but it is now up to the sound-box experts to tackle the new recording. I notice a tendency among the quidnuncs to say that the new recording is not good because it is not improved by the sound-boxes on which they have been relying. They might as well send a cow to the butcher because they lack suitable milk-cans."

And next month:

"... As for me, If I knew how to cock a snook in print at the esteemed correspondents who have been writing to console with me on the state of my nerves, my glands, my brains and my ears since my remarks last month about the new recording, I would do it."

That we were not by any means alone in our faith (and I had committed myself from the start by describing the new recordings as a revelation) was made clear by eulogistic letters from other readers. Thus:

"So tremendous was the advance, speaking in a general sense, on all previous electrical recordings of the same class that I could hardly believe my ears.... the massed brilliance and richness of tone, the superb onward sweep of the orchestra, the magnificent volume (amazingly unmarred by blasting) the extremely beautiful quality of the choral work fully justify one in using the word realistic to describe the recording."

By the following November I was able to write:

"I am now prepared to assert, quite definitely, that the responsibility for most of the defects noted in recent recordings by critics, mechanics, and amateurs alike rests with the reproducers and not with the records. Properly reproduced, the strings do not sound like steam sirens, the

orchestra has not got the tone of a circus organ, the cello in the Schubert B flat Trio does not drown the violin or possess a strident quality. I suppose there are a few old recording 'Die-hards' left. But I will guarantee to convert even the most hardened cynic within half an hour."

Those "Die-hards" are now dead. But their demise was neither timely nor graceful. As late as 1935 I find myself taking two of them to task for offensive references to "needle-men" and to recording experts in terms which suggested that they were all either frauds or nincompoops, anxious to produce "synthetic stars".

Every advance in history has, I suppose, been greeted with similar obscurantism. A wise man does not mind other people forming different opinions from his own on matters of taste. But there is no excuse for thinking that all the other people in the ranks are wrong because they happen to be out of step with Tommy.

I have nothing like space enough to summarise all the views that have been put forward; in particular, I must ruthlessly cut out all those, from either side of the controversy, that are just offensive and non-constructive.

Not one amongst our correspondents has denied that the deficiencies, excesses and distortions to which Dr. Handfield Jones referred are real. Some just content themselves with expressing their agreement; as when one reader writes that he and his wife cannot listen to any record if the treble control is not turned down to minimum; another says that he prefers the sound from the small elliptical speaker in his TV set to any Hi-Fi reproduction. But most people try to find reasons for their likes and dislikes. One refers to the habit of Hi-Fi enthusiasts to set treble and bass controls to maximum thereby depressing the middle register in which most of the notes lie. A second suggests that in our reproduction we have not learned to tail off the upper register with the same subtle gradation of tone as is found in "live" music; he thinks the rising recording characteristic is responsible for many ills (which of course it may be if care is not taken to have the appropriate "equalisation" in the control unit of the amplifier). A third refers to the "edge" on many recorded voices and asserts that a steep treble cut only produces a partial remedy. He notes, however, that this edge is absent from the new Decca *Rheingold* records.

Similar praise for the *Rheingold* records comes from a number of others. One deduces that whereas the weakest link of the reproducing chain used to be the pickup or the loudspeaker, today it is the recording. This is roundly denied by some others, one of whom indeed claims that 90 per cent of his records are excellent recordings. They put responsibility for the shrillness, the steely violins and the screaming sopranos on the reproducing apparatus. Some blame the loudspeakers, particularly in the range from 8 kc/s to 16 kc/s and suggest that it is better to have speakers of good quality up to 8 kc/s, and no further, than one of poorer quality whose range extends an octave higher. Others are scathing about the faults in pickups; one indeed goes to extremes and says that (a) the stylus radius should be less than  $\frac{1}{2}$  mil (why not the size of an electron, by the way); (b) that the effective mass at the stylus should be less than  $\frac{1}{2}$  milligrm; that the effective vertical and lateral compliance at the stylus should be at least  $20 \times 10^{-6}$  cm/dyne; and that the tracking weight should be less than  $\frac{1}{2}$  grm—a specification which is some 10-20

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# Is your amplifier good enough for broadcasting and recording?

State here  
**YES or NO**

If **NO** we will send you full particulars of our amplifiers.

If **YES** we will make sure we have your name on our mailing list for details of our new stereo amplifiers and future products.

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Leak amplifiers were the first in the world to be marketed with a distortion content as low as 0.1%, a claim received with incredulity in 1945 but which was subsequently confirmed by the National Physical Laboratory and has since become an accepted world-wide standard.

LEAK amplifiers are the choice of professional engineers such as the B.B.C. (over 500 delivered), the South African Broadcasting Corporation (600), ITV and many other Commonwealth and overseas broadcasting and TV systems, who use them for transmitting and/or monitoring (quality checking) the broadcasts to which you listen.

Also many of the gramophone records you buy are cut via LEAK amplifiers. This acceptance by professional audio engineers has led to a demand for Leak equipment from music-lovers throughout the world.

From long experience and by extreme attention to design details during development work on the pre-production models, we enable our craftsmen to achieve a high output per man-hour. The labour costs thus saved offset the increased costs incurred for high-grade materials, components and finishes, and this, together with quantity production (made possible only by a world-wide market) explains how quality products may be sold at reasonable prices.

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# TAKING OUR OWN MEDICINE...

## EXTRACT FROM "WIRELESS WORLD" MAY, 1959 LONDON AUDIO FAIR

### New Equipment for Sound Reproduction

... Reflectograph were brave enough to demonstrate stereo recording as well as subsequent reproduction. Two ribbon microphones, spaced about three feet apart and angled slightly outwards and downwards, were placed about a foot above an accordionist who moved about in front of the microphones while playing. The size of the room was only about 10 ft. by 12 ft., but the experiment was completely successful. . . .

### AT THE LONDON AUDIO FAIR

we believe that with the Reflectograph we were the *only* manufacturer who:

- Played only stereo tapes that had been recorded on the type of recorder being demonstrated; and
- Dared to present a comparative demonstration between a live performance and a recording of the same artist. (This was undertaken 3 times an hour throughout the Fair.)

## Reflectograph

### STEREACORDER MODEL 570

is the *only* self-contained transportable stereo recorder on the British market having this specification:-

- Separate record and play-back heads and amplifiers to provide instant comparison, on each channel, between the input signals and the signals recorded on the tape.
- Built-in output amplifiers providing sufficient volume for the largest domestic room. For use in large halls, etc., high level outputs are available for instant connection to an external stereo amplifier.
- Case, finished in pigskin and luxan hide colours, containing:-
- Variable speed control 8—3½ i.p.s. with stroboscope indicating 7½ and 3½ i.p.s.; exclusive to the Reflectograph deck. Full width tape (switchable) erase head. Stereo stacked record and playback heads with 45 dB separation permitting monophonic or two-channel recording and reproduction without one track interfering with another. Lever deck controls ensuring instant start and stop, inching, pause and sound facilities for editing.
- 4 amplifiers completely built in 2 units each having peak

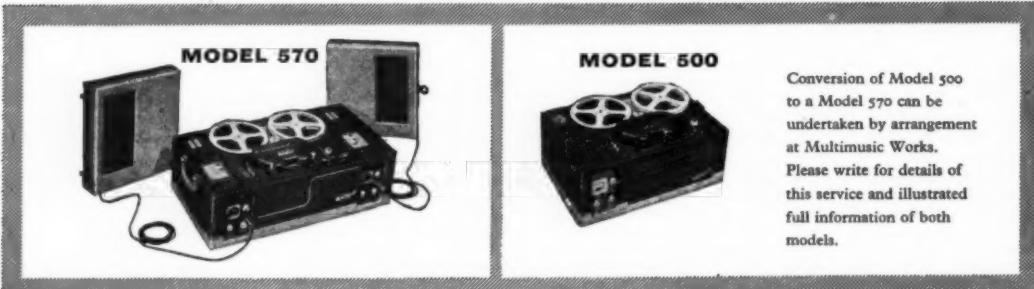
level record meters. Sockets for microphone and radio/pick-up inputs.

- Detachable lid dividing into two sections each containing a Goodmans monitor speaker.
- 3 Garrard motors, clock-type tape position indicator, Bib Splicer, E.M.I. Stereosonic demonstration tape, and other features.

### WHAT YOU CAN DO WITH THE REFLECTOGRAPH STEREACORDER MODEL 570

- Record and play back tapes stereophonically, monophonically, 2-channel.
- Build up a library of stereo tapes for domestic use by recording the B.B.C. Saturday morning broadcasts.
- Make stereo recordings of local musical and dramatic performances.
- By connecting a stereo pick-up, listen to stereo records and record non-copyright ones on to tape.
- Play commercial stereo or mono tapes.
- Use the record amplifiers as P.A. amplifiers.

★All Reflectographs are guaranteed for one year (including valves). Service undertaken throughout the U.K. immediately by engineers of the E.M.I. Company, Home Maintenance Ltd. Annual Service Contract available for 20 years subsequent for small annual fee.



Model 570, 149 gns.

Model 500, 94 gns.

### FOR THE TECHNICAL MAN

**MODEL 500** Dimensions: 21" long x 14½" wide x 10½" high;  
Weight 50 lbs.

**MODEL 570** Dimensions: 29" long x 14½" wide x 11½" high;  
Weight 65 lbs.

**BOTH MODELS** Frequency Response: ± 2dB. 50-10,000 c/s; ± 3dB. 45-12,000 c/s. Overall Response: Strictly to

Conversion of Model 500 to a Model 570 can be undertaken by arrangement at Multimusic Works. Please write for details of this service and illustrated full information of both models.

**MULTIMUSIC LTD. · MAYLANDS AVENUE · HEMEL HEMPSTEAD · HERTS · BOXMOOR 3636**

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times as exacting as that of most commercial pickups.

One American correspondent gives a specification for each of the component parts of a reproducing system—pickup, tone-arm, turntable, amplifier, pre-amplifier and loudspeaker. He is a thorough purist throughout. I wish we could print his essay in full, but alas . . .

The nearest approach to my own conclusions came from a dealer. He is Mr. N. M. Redington, of Barnstaple. His advice seems to me to be so well-balanced that I think I should make an extensive quotation, particularly as it does represent an informed dealer's point of view.

"I can sympathise with your bewildered correspondents who have been offered 'Hi-Fi', which they translate literally and rightly as truthful reproduction, and find the result so untruthful that they deliberately choose greater untruth in the form of old records, limited range speakers or drastic top cut at 5 or 7 kc/s. The technicians tell them that this is 'Hi-Fi'—they have a full range frequency response and 1 per cent distortion—if they don't like it the fault must lie with their hearing. They, having no yardstick other than their ears, cast round for scapegoats in all directions—faulty recording, too extended a frequency range, too much seventh harmonic, etc.

"I am reminded of an amusing incident during the war when I, as a navigation officer, arrived one morning, soaked to the skin, at the Meteorological Office to collect the day's forecast and was informed by the forecaster that there was no possibility of rain that day. The evidence of my senses told me that it was raining, but the evidence of the forecaster's chart showed rain to be impossible!

"As with meteorology the science of musical reproduction involves a very large number of variable factors not all of which are capable of straightforward mathematical analysis. The scientist must be very wary of being led to believe what he wants to believe merely because what he wants to believe fits the known facts. The meteorologist runs the risk of getting wet himself—lack of musical appreciation may save the 'Hi-Fi' technician from personal suffering but he can inflict severe pain on others. If he cannot feel this pain he must listen to those who can.

"My approach to this problem, an approach started many years ago, was originally musical and although it has inevitably become technical—only the technician can find out what is wrong and point the way to improvement—I have at all times tried to retain the critical musical appreciation which is essential if improvement is to be made. I can now say that I can listen to modern LPs with controls flat and that I really enjoy LP records better than pre-war recordings. For myself, I can derive as much enjoyment from a modern Stereo LP, reproduced as it was made to be reproduced, as I do from a Festival Hall performance with its inevitable distractions. Nor am I alone in this. Without exception, all who have shared this experience, be their approach musical or technical, have concurred with my findings. At the same time, I would agree with all your correspondents that the audible result of the majority of 'Hi-Fi' installations is as deplorable as they themselves find it to be.

"Why this discrepancy between the performance predicted by the technician and the final audible result? I feel sure that the fault lies with those links in the reproducing chain which are not easily subject to accurate measurements *under normal operating conditions*. I refer to the two electro-mechanical devices—the pickup and the loudspeaker.

"Of these two the pickup is the most serious offender and is easily capable of introducing distortion amounting to several hundred per cent under severe conditions of heavy modula-

tion containing high frequency transients at the centre of the disc, even though it may show a perfect frequency response under normal test conditions. The amplifier usually has a much lower distortion figure than is really necessary but as this low distortion is achieved by feedback which is helpful in reducing loudspeaker distortion, it is usually justified. The loudspeaker, like the pickup, can introduce severe distortion but in general this distortion is less painful than that produced by the pickup. As, however, a wide range speaker of good quality will reproduce the pickup distortion more faithfully than a poor speaker of limited range it is frequently given an unfair share of the blame. It follows therefore, that the first essential for good reproduction from disc is the pickup.

"The design requirements for the perfect pickup are, in fact, impossible of achievement. The reproducing stylus must be of the same shape as the cutting stylus and must retain its shape indefinitely, the stylus and armature must have no mass, and must have infinite lateral (and vertical for stereo) compliance. It must have no resonances and must maintain contact with both groove walls at all times. Finally it must produce an electrical output which is identical in form to the electrical input which operated the cutting stylus during the original recording. Most of these requirements are completely impossible to achieve in practice.

"We have to be content with a spherical tipped stylus instead of chisel shaped, although an elliptical shape would be preferable were it practicable to make this from the only material suitable for a good stylus—diamond. We should use the smallest practical tip radius which is about .0005 in. provided we can keep the downward pressure in the region of 3 grammes in the interests of record wear. As we are using a spherical tip we must have both vertical and lateral compliance to prevent loss of groove contact caused by 'pinch effect'. The compliances should be such that with as low a downward pressure as 3 grammes the stylus not only stays in the groove but maintains contact with both groove walls at all times. At the same time the mass of the stylus and armature must be such that in spite of this high vertical and lateral compliance the H.F. and L.F. resonances of the armature and carrying arm lie well beyond the limits of audibility. In practice this means total mass referred to the stylus of the order of 1 milligram or less.

"The advent of the new Decca FFSS Pickup, reviewed by Mr. Wilson in the March issue, is proof that such a pickup can be made—and mass produced. To the best of my knowledge it is, as yet, the only pickup which fulfils these minimum requirements.

"I can assure your correspondents that if they start right with a pickup of this calibre and follow it with a reasonably good amplifier and speaker system they will cease to complain of the quality of modern recording. Nor will they complain of the quality of Decca FFRR records, which, precisely because their recording engineers, to their credit, try to put on disc what they *know* can be extracted from the disc with the right equipment, may actually sound worse than a recording with a limited dynamic range, and frequency response on poor reproducing equipment.

"A pickup of this quality will almost completely eliminate the distortion produced by the stylus losing contact with the groove walls on heavily modulated passages—distortion of a particularly strident type consisting, as it does, of virtually square or saw-tooth waveform containing harmonics of every frequency. Recordings which one had condemned as being seriously over-modulated become miraculously smooth. Experiments with a pickup of this

quality used with a variety of speaker systems show that, without doubt, the vast majority of complaints levelled against the recording engineer should, in fact, be directed towards the pickup designer.

"Volumes have been written and many more will be written about loudspeakers, but I would advise all your correspondents and the thousands of readers in a similar plight to start at the right end—the beginning. With a good pickup the better the loudspeaker, the better the final result. With poor pickup (and this does not necessarily mean cheap) the better the loudspeaker then the worse will be the resulting sound—hence the complaints levelled against wide range speakers.

"As the behaviour of loudspeakers is so dependent on so many factors such as mounting, loading, room acoustics, etc., it is difficult to begin to discuss the problems involved in shorter compass than a volume—or several volumes. A few observations may, however, not be out of place. A smooth response is much more important than wide frequency range in itself. The elimination of peaks in the response is more important than the presence of troughs—the listeners' ear will imagine it hears what is missing (within reason)—it just cannot eliminate what should not be there. Given a smooth response one simply cannot have too wide a frequency range provided an extended range at the top is balanced by an extended range in the bass. This extended range in the bass depends more on the housing of the unit (in the case of cone speakers) than the actual unit itself and manufacturers' figures for particular units will not be realised unless the loading enables them to be realised. With cone speakers correct horn loading is the *only* way of fully realising the potentialities of the individual speaker units, but it is of necessity expensive and bulky when applied to low frequency units. To apply horn loading to middle and upper frequencies only, in the interests of size and economy, is dangerous. The vastly improved efficiency of the horn loading makes it difficult to achieve a reasonable balance and the reflex loading for lower middle and bass invariably results in some colouration of the reproduction. Unless space and money are unimportant the Quad Electrostatic speaker gives better results for its price and size than any combination of cone units. A word of warning would, however, not be out of place here. The Quad Electrostatic must be driven by an amplifier of 10 to 15 watts and as it has a really wide frequency range it must be preceded by a pickup and amplifier of impeccable quality.

"Finally a word or two about common misconceptions expressed by your correspondents. 'The seventh harmonic introduces an element of discord'. All odd harmonics introduce elements of discord but if those harmonics are produced by the instrument itself they must be reproduced exactly, if that instrument is to sound like itself. The violin string produces a large proportion of odd harmonics—if those odd harmonics are not reproduced it sounds no different from a flute which is rich in even harmonics but weak in odd harmonics. What Mr. Newton really means is that the reproducing instrument must not in itself introduce its own harmonics of the waveform fed into it.

"Mr. Ross makes the common mistake of condemning the wide frequency range record and preferring those makes which have a rather more limited range because his own equipment just will not handle satisfactorily the heavy modulation and wide response. He also, by implication, seriously underrates his speaker when he says 'only a 9 1/2 in. Goodmans Axiom 80'—this unit has as wide a frequency range as any on the market and is capable of superb results when properly used—preferably for middle and high frequencies only."

The importance of having a balanced equipment, and the faults that are to be expected in pickups, arms and loudspeaker systems, have, I think, been sufficiently stressed in the foregoing and in previously published correspondence. One or two things do seem to me, however, to need to be brought out a little more clearly though they have been mentioned by Mr. Redington and Mr. R. Mackenzie (last month). I have emphasised some of them before both in *The Gramophone Handbook* and in these pages because they seem to me to be fundamental guiding principles in the build-up of any reproducing system.

1. The ear does not miss what it does not hear so much as it resents what it does hear but classes as unnatural. Thus peakiness is very distressing.

2. If distortion products are present (spurious harmonics or intermodulation tones, etc.), a limited range of frequency response is more tolerable than a long range.

3. A frequency response, which is extended well into the treble but not into the bass, will sound wrong. It seems that the response at

frequencies equidistant from 800 c/s on each side should be balanced. This rule may be expressed more precisely by the formula: Throughout the scale between 16 and 16,000 c/s the output at frequencies  $x$  and  $y$  should be equal where  $x$  times  $y$  equals 640,000. Thus the output at 50 c/s should balance that at 12,800 c/s; that at 100 c/s should balance that at 6,400 c/s and so on.

4. In a small room bass notes will tend to be reflected backwards and forwards between walls since their wave-lengths are comparable with the room dimensions. If clarity is to be preserved, they must either be absorbed or attenuated, or both. This means either very heavy furnishings (and plenty of them) and careful placing of the loudspeaker in relation to walls and furniture, or cutting down bass in amplifier or loudspeaker or both. To balance this, treble attenuation must also be resorted to. To increase treble in the hope of securing clearness through a woofy bass is a fatal procedure.

So, as I said in my note last month, the keynote is BALANCE.

## TECHNICAL REPORTS

**A.D. Corner Twelve Enclosure and A.D. Wall Corner Eight Enclosure.** Price: Twelve: £12 12s.; Eight: £7 10s. A. Davies & Co., 3-8 Parkhill Place, London, N.W.3.

**Sizes:** "Twelve", 21 in. wide by 14 in. deep by 32 in. high. "Eight", 21 in. wide by 11½ in. deep by 11½ in. high.

Designed to take a 12-inch unit of moderately low resonant frequency (the unit supplied in it for this review was the Goodmans Axiom 300) this cabinet has no port but the unit is mounted on a small sub-baffle spaced away from the front wall. A parallel is thus established with the free edged cone in an "infinite baffle" developed in this country before the war by both Goodmans and Macmillan and West of the G.P.O. and subsequently used by Gilbert Briggs (see page 208 of his book "Loudspeakers"). It is also the basis of the American R.J. design and I suppose another way of looking at it would be as a special case of the bass reflex design with unit and vent coincidental. However, history and theory apart, it does represent an answer to the present and practical need to reduce the physical size of our loudspeaker(s) in order to leave room to live in our living rooms. In this case it has been skilfully carried out in a cabinet of great solidity, constructed of ½ in. thick chipboard, nicely veneered and polished to a moderate gloss. A neat frame surrounds the neutral coloured woven plastic grill and three short round tapered feet in the modern manner complete the attractive design.

The sound from this combination was very satisfactory, undoubtedly falling a little at the lowest frequencies, but certainly not thin. A little muddling occurred at middle frequencies, probably due to the reflec-

tions and interferences at the sub-baffle and the cavity between it and the cabinet. Altogether not an unreasonable price to pay for the space saving over a standard bass reflex cabinet for a 12-inch unit. If the lady of the house looks at the latter and says "No!" it is quite possible that this Davies design will meet with approval—even in duplicate.

The small version of the design described above is made for an 8-inch unit such as the Goodmans Axiette with which it was tested. Here the intention is for the cabinet to be hung from screws in the corner of the room with the mirror plates provided. If this is done the unit is inconspicuous in quite small rooms. A 2-inch diameter port has been provided in addition to the spaced sub-baffle and a small amount of felt over the hole gives some resistive loading. Bearing in mind the very small size of this enclosure results were again judged to be good and although the very low frequencies were absent there was not the usual nasty coloration of male speech which results from the lifting of the bass resonant frequency. In this particular it was superior to some of the small bookcase units, but the muddling at mid frequencies was still apparent, although moved up an octave and not quite so obvious. The same heavy construction is used and no fault could be found with the finish. G.E.H.

**Dynatron Power Amplifier LF 20 CS and Controller/Mixer TC 20 CS.** Price: LF 20 CS £29 15s.; TC 20 CS £29. Dynatron Radio Ltd., St. Peter's Road, Furze Platts, Maidenhead, Berks.

**Makers' Specification:** LF20CS.

**Power output:** 20 watts.

**Frequency response:** 30-30,000 c/s within 1 db referred to 1,000 c/s at 20 watts.

**Negative feedback:** 30 db.

**Sensitivity:** 0.8 volts for 20 watts output.

**Output impedance:** 16, 8 or 4 ohms.

**Hum and noise:** 90 db below 20 watts.

**Values:** EF86, ECC83, EL34(2), GZ34.

**Power supply:** 110 to 250 volts.

**Spare power:** 275 v at 10 ma. and 6.3 v at 2.4A for pre-amplifier, 230 v at 60 ma and 6.3 v at 3.5A for tuner, 6.3 v at 0.4A for extra lamps, etc.

**Weight:** 21½ lb.

**Size:** 8 in. x 7½ in. x 12½ in.

**Makers' Specification:** TC20CS

**Two gain controls:** giving independent mixing of microphone and any other input.

**Filter:** switchable to 4, 6 or 10 kc/s at 18 db per octave.

**Treble control:** +10 db to -20 db at 10 kc/s.

**Bass control:** +15 db to -15 db at 50 c/s.

**Pick-up equalisation:** LP(U.S.A.), LP(Brit.), 78(Brit.), 78 (older types).

**Inputs:** Selected by push buttons, replay, aux, radio, mic, gram.

**Outputs:** To main amplifier and tape recorder from cathode followers, the latter independent of volume tone and filters controls, but permitting microphone mixing.

**Sensitivity:** Mic 2 mv., Gram 8 mv., Radio 150 mv., Tape and Aux 150 mv.

**Values:** EF86 (2), ECC83 (2).

**Weight:** 7½ lb.

**Size:** 4½ in. x 12½ in. x 7½ in.

These two items are the highest priced in the new Dynatron range of high fidelity chassis. They are intended for the person who requires standards of construction and facilities which are above average. To ensure a long and trouble-free life all components are generously rated.



The LF 20 CS is our old and trusted friend the Mullard 20 watt circuit in yet another guise. It is assembled on a solid welded steel chassis with covers over the iron-cored components, ventilated in the case of the mains transformer. The paintwork, green mottle for the chassis and dark grey mottle for the covers, is most attractive. Four fuses are installed in a plastic case, readily accessible yet neatly and safely concealed. All the high grade plugs and sockets are mounted on panels so clearly labelled that connecting up is easy even if the instructions have been mislaid. Output impedance selection is by a switch and the mains voltage adjustment is set by a substantial plug. An unusual feature is the provision of a separate transformer winding, metal rectifier and smoothing circuit to supply H.T. to the pre-amplifier and tuner power sockets. A baseplate with rubber feet is so arranged that the unit can be bolted in a cabinet. Internally the layout is open and accessible, all components are top quality and, with few exceptions mounted on tag boards. Wiring, although well executed and perfectly satisfactory, is not quite as neat as I would have expected.

On test the amplifier performed well, as previous experience of this circuit would indicate and the results of my measurements are shown below.

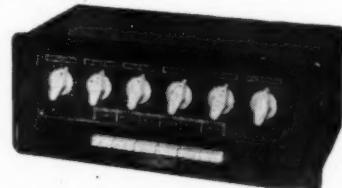
**Frequency response:** 1 db down at 15 c/s and 25 kc/s.

**Power/Frequency response:** Frequency 20 c/s 30 c/s 60 c/s 10 kc/s 15 kc/s 20 kc/s

**Power (Watts)** 13 22 25 19 17

**Hum and noise:** Completely negligible.

**Stability:** Very good with all types of load.



The TC 20 CS contains most of the features to be expected in a modern control unit with some interesting additions. A separate EF 86 microphone stage is provided and it can be mixed with any of the other inputs by depressing its push button and operating its own separate panel control. Outputs, both to the



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power amplifier and to a tape recorder are from cathode followers: not that there is outstanding virtue in the circuit, which has become a magic phrase in some quarters, but it does indicate that the designer has borne in mind the effect of long connecting leads. In view of this I was surprised to find that some loss of treble (3 db at 15 kc/s) occurred when the preset level controls, provided at the rear for tape, radio and auxiliary inputs, were in the mid position.

A front panel of aluminium, anodised in a dark bronze shade is cut out for the plastic indicator plate with its six pointer knobs and edge lighting, provided by no less than four bulbs. Below is a six-way push button unit for selection of the five inputs and power off. I thought the terminology somewhat ambiguous; for instance, the gain controls bear the legend "Level" and the tape input is selected by a button labelled "Replay" although its socket at the rear is marked "Playback". A choice of three loads for magnetic pickups, 27 k, 50 k, and 1 meg. are selected by a screwdriver operated switch through a hole in the cover and a fourth position for a crystal pickup is suitably attenuated and converted to a velocity characteristic. Here again everything is admirably signposted. The same remarks apply to construction and wiring as in the LF 20 and there is everywhere evidence that no reasonable expense has been spared to produce a reliable article.

The test results showed one or two departures from specification which are probably due to tolerance variations in certain components. This is a pity as it detracts from an otherwise excellent and satisfying design.

**Frequency response:** Input to radio, filter out, tone controls at 0,  $\pm 2$  db from 60 c/s to 15 kc/s. (By setting both controls to approximately +1 the response was  $\pm 2$  db from 30 c/s to 20 kc/s.)

**Tone Controls:** The range of the treble control was +10 db to -21 db at 10 kc/s and of the bass control +18 db to -12 db at 50 c/s.

**Filter:** The frequencies were as stated but the rate of attenuation was only about 7 db per octave.

**Gram compensation:** The LP Brit. (R.I.A.A.) curve was followed within  $\frac{1}{2}$  db at all frequencies down to 80 c/s where the fixed rumble filter starts to operate. It results in a response 5 db down at 50 c/s and 13 db down at 30 c/s.

I regarded the rumble filter as rather severe in view of the fact that no switch is provided to cancel its operation. Most people who are prepared to spend nearly £60 on an amplifier would also be willing to purchase a good-quality transcription motor. G.E.H.

## BOOK REVIEW

**Mullard Circuits for Audio Amplifiers.** 136 (plus vi) pp. Mullard Ltd., Torrington Place, London, W.C.1. Price 8s. 6d.

I have commented before on the clarity (and good sense) of the Mullard Publications on amplifier design, and this volume, the most ambitious that has yet appeared, has the same laudable characteristics.

It covers 12 of the most popular circuits ranging from 3 watt to 20 watt amplifiers, and a variety of pre-amplifiers, both mono and stereo. Practical chassis lay-out is suggested for each. A DC/AC, 7-watt amplifier is included as well as a 3-watt tape amplifier.

These practical designs are preceded by four chapters, theoretical in description but realistic in outlook, on amplifying systems in general, on sources of distortion in recorded sound, on high quality amplification, and on construction and assembly.

The standards adopted throughout are exceptionally high and the volume itself is beautifully printed and produced on high-quality paper. P.W.

## OBITUARY

### Leff Pouishnoff

Leff Pouishnoff died suddenly at his home in Hampstead, London, on May 28th, at the age of 67.

He was born in Russia, at Odessa, on October 11th, 1891, and started to play the piano before he was four, teaching himself, it is said, by watching his sister. By the time he was five, he had already played at a public concert. After a few years of study at Kiev, he entered the Conservatoire at St. Petersburg, where he had such famous professors as Esipoff for the piano, and Liadov, Glazounov and Rimsky-Korsakov for composition. He was a distinguished pupil, and when he left the Conservatoire he had won both the gold medal and the Rubinstein Prize. His first important engagement was a tour, in 1911, with Leopold Auer, the violinist, and a year or two later he became a professor at Tiflis.

He left Russia in 1920, and travelled extensively. On one of his world tours he was the first professional concert pianist to be heard in Persia. He was well known in America, and gave over a hundred recitals in Australia. In the early 1920s he made London his permanent home and became a British citizen in 1931. A brilliant and dynamic pianist, he was particularly successful in the music of Chopin, of which he gave several comprehensive series of recitals. He was also a popular broadcaster and a favourite at the Promenade Concerts, as well as a recording artist. Apart from music he had several hobbies, and he was an exceptionally good snooker player. His second marriage was to the pianist Dorothy Hildeth, who survives him. V.S.H.

## REVIEWERS' NOTES

### A.R. writes:

My apologies to Spike Hughes for misunderstanding, in my review last month of his book, *The Toscanini Legacy*, his remark about being able to note phrasing more closely on a 78 r.p.m. disc "by playing it at 33½ or even slower". I thought he meant a transferred 78 disc, and was accordingly baffled.

## CORRESPONDENCE

*The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, The Glade, Green Lane, Stanmore, Middlesex.*

### Leonard Bernstein

In a review of Leonard Bernstein's Ballet *Fancy Free*, in the May issue, Trevor Harvey states: "If only some American composers would stop bothering about the 'contemporary American idiom'—but I doubt if Bernstein, as a composer, has anything else to bother about". I would like to clear up Mr. Harvey's misconceptions (and probably the British people's too) about (1) Mr. Bernstein, and (2) contemporary American music.

Mr. Bernstein is a fine American composer (even if he is not among the best). He has written works in a light popular vein, i.e. *Fancy Free*, *On the Town*, as well as works of a more serious nature. If Mr. Harvey listened to Bernstein's fine Symphony No. 1 (*The Jeremiah*) on an American Camden record I am sure he would see that Bernstein does bother himself with something besides "the contemporary American idiom".

Of course I realise that this Camden record is not (to my knowledge) issued in England. I

am also aware that the majority of contemporary American music is not available on British records or in British concert halls. From his attitude I wonder if Mr. Harvey is cognizant of even the standard works in the American repertoire (i.e. Charles Ives' *Violin Sonatas*, *Symphony No. 3*, Barber's *Symphony No. 1*, *Music for a scene from Shelley*, Harris's *Symphony No. 3*, Sessions' *The Black Maskers*, *Quartet No. 2*, Cowell's *Symphony No. 5*, *Symphony No. 11*, etc., etc.). Of course some of the works by "esoteric" composers Mr. Harvey may never even have heard of (i.e. Gunther Schuller's *String Quartet*, Irving Fine's *Fantasy for String Trio*, Alexei Haieff's *Piano Concerto*, and Creston's *Partita for Orchestra*, to name a few).

These works, even those "tainted" with "contemporary American idiom", are excellent (some of them are out-and-out masterpieces). In fact, in my opinion (I may be a little biased), the United States produces some of the finest music in the world. I believe it would be very rewarding for both Mr. Harvey and the British people to investigate the works-mentioned above (even if they must order them from the U.S.).

Though I have criticised Mr. Harvey unmercifully in this letter, I would be remiss in my duty if I did not mention that I usually agree with Mr. Harvey and that I am a loyal fan of THE GRAMOPHONE.

VICTOR BUCKMAN.

Bronx 63, N.Y., U.S.A.

### T.H. writes:

I am glad that Mr. Buckman's letter gives me the chance to correct my comment on Bernstein as a composer. It was only shortly after writing it that my attention was drawn to his *Serenade* for solo violin, strings and percussion, and I realised at once that there was far more to Bernstein than I had thought. My remark was injudicious. (I still think *Fancy Free* very dull.)

It is unfortunately true that too little is known in Britain about American composers. But if Mr. Buckman is a regular reader of THE GRAMOPHONE he can hardly fail to have noticed that I have written about nearly all of Mercury's releases of records of American music played by the Eastman-Rochester Symphony Orchestra under Howard Hanson (including a contribution about Charles Ives in this issue).

What is more, I have been active in championing American music. I recently included both Piston's *Sinfonietta* and Barber's *Knoxville, Summer of 1915* in a broadcast for the B.B.C.; and before that I conducted Elliott Carter's *Symphony* for them. Very soon I hope to do Bernstein's *Serenade*. And as for Roy Harris, I conducted his *Symphony* (for voices) as long ago as 1939. On the whole, though there are gaps in my knowledge, I think Mr. Buckman need not worry about whether I am "cognizant of even the standard works in the American repertoire".

### Bulk Buying

There appears nowadays to be an increasing tendency for the record companies to decree that sets of discs are to be purchased only as an indivisible unit: the words "Records Not Available Separately" appear more and more frequently in your magazine.

I wonder whether record buyers are at all distressed by these new restrictions. In the "bad old days" of 78 r.p.m. discs, when complete opera sets occupied many more discs than is the case today, any single disc could be obtained to order, and a choice of couplings was given.

Some years ago, we lost our choice of couplings: now it would seem that the opportunity to buy a single disc from a set is in some jeopardy.

Blackburn, Lancs.

JAMES READ.

## Reid Railton Replies

"Some Balance Engineers" do me too much honour when they tell me that I know very little about the recording of classical music: I know nothing whatever about it. As a mere audiophile, however, I am profoundly interested in all they have to say about the difficulties of their profession. After taking exception to my guess that a perfect recording cannot be produced at will, your correspondents go on to give about twenty good reasons why, in fact, a perfect recording cannot be produced at will. These reasons are mostly concerned with factors outside the control of the engineers, and, as engineers are only human, it is reasonable to suppose that there are a few more which are within their control, even if they don't mention them.

All in all, it now seems to me wonderful that there are any "near-perfect" records at all, and I am confirmed in my belief that the expression "heaven-sent flukes" was not very wide of the mark.

It has never occurred to me to blame the balance engineers for this state of affairs (if my vague idea of their duties is correct). All I have suggested is that the difference between the best and the worst records is so great, and the best are so rare, that only very few of those being produced today can really be classed as "near-perfect".

REID A. RAILTON.

California, U.S.A.

## FEDERATION AND SOCIETY NOTICES

**The National Federation of Gramophone Societies** will gladly supply information and advise concerning the establishment of new gramophone societies. Send a specimen postal order to the Hon. Sec., Mr. C. H. Luckman, 41 Trinity Avenue, Enfield, Middlesex, for a circular of suggestions and other helpful and informative literature. This Column will appear again in September. Notices for inclusion should be sent to Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, and to ensure publication should reach him not later than Saturday, August 1st. Demands on space will be heavy. Please keep notices short.

**Bournemouth & District G.S.** Meets on the first Tuesday each month at Linden Hall Hydro, Christchurch Road at 7.30 p.m. Hon. Sec., 29 Haverstock Road, Bournemouth.

**Bradford G.S.** Alternate Tuesdays at 7.30 p.m. in the Universal Bookshop, Sunbridge Road, Bradford. Hon. Sec., The Hollies, 10 Walmer Road, Bradford, 8.

**Bridgeman (Glam.) R.M.C. Y.M.C.A.** Buildings, Wyndham Street, Bridgeman. Meets fortnightly on Thursdays at 7.30 p.m. July 9th and 23rd. Hon. Sec., 14 Heol-y-Ffin, Bryntirion Hill, Bridgeman.

**Bushey & Watford G.S.** Alternate Tuesdays at the Galahad Room, Bushey & Oxhey Methodist Church, King Edward Road, Oxhey at 7.45 p.m. July 14th and 28th. Hon. Sec., 41 Holwell Road, Watford.

**Cinema Organ Soc.** First Tuesday each month, 6.30 to 10 p.m. at Free Hall, Drummond Street, Euston. Refreshments available from 6 p.m. P.R.O., 179 Ardigowen Road, Catford, S.E.6.

**Dartford G.S.** Alternate Thursdays during Summer at Central Library at 7.45 p.m. Weekly during Winter. Next meeting, July 2nd. Hon. Sec., 12 Hazel Road, Dartford, Kent.

**Derby R.M.S.** Every Monday at 7.30 p.m. at Friends Meeting House, St. Helen's Street, Derby. Hon. Sec., 4 Belper Road, Derby.

**Dulwich & Forest Hill G.S.** 2 Jews Walk, Sydenham on alternate Fridays at 8 p.m. from July 10th. Hon. Sec., 87 Broadfield Road, Catford, S.E.6.

**East Ham G.S.** Second Tuesday each month at Manor Park Methodist Church Hall, Herbert Road, Manor Park. Hon. Sec., 67 Wards Road East, Ilford.

**Ealing G.S.** New Hon. Sec., Mr. G. Edwards, 5 South Ealing Road, Ealing, W.5. Meets at "Parkfields", South Ealing Road, W.5, on July 17th and August 18th (Vaughan Williams memorial programme).

**Edinburgh G.S.** New season's syllabus now in preparation. Hon. Sec., 18 Hartington Place, Edinburgh.

**Epsom G.S.** Hon. Sec., 31 Pound Lane, Epsom.

Alternate Fridays in the Oak Room, West Hill House at 7.45 p.m.

**Exeter & Dist. G.S.** St. Davids Institute, Haldon Road at 7.30 p.m. on July 10th and 24th, August 21st (at Cuthbert Theatre Club). Hon. Sec., 27 Prince Charles Road, Exeter.

**Grimsby & Dist. G.S.** Monthly at the County Hotel, Briggswath at 7.30 p.m. Monday, July 6th, and August 10th, September 7th and 21st (A.G.M.). Hon. Sec., 113 St. Helier's Road, Cleethorpes.

## Printing Dispute

As a result of the printing dispute it has been necessary to reduce the size of this issue and a number of reviews and articles have been temporarily held over. It is also possible that as a result of this dispute publication of the issue may be delayed. We extend our apologies to all concerned.

## Imported Records

The following statement received from the Mechanical-Copyright Protection Society is drawn to the attention of all concerned.

"Gramophone Records and Recording Tape are no longer prohibited goods for the purpose of the Regulations made by the Board of Trade relating to goods imported from the dollar areas.

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"The Copyright Act 1956 provides that such person shall be guilty of an offence and shall on summary conviction be liable to a fine and/or imprisonment."

**Guildford G.S.** Every Tuesday at 7.30 p.m. in the Large Hall, Co-operative Society, Haydon Place. Hon. Sec., "Lyndhurst", Thursley Road, Elstead.

**Hammersmith G.S.** Fortnightly on Fridays at 8 p.m. in Westcott Lodge, July 3rd, 17th and 31st. Hon. Sec., 42 Rylett Road, W.12.

**Henry Wood G.S.** Every third Sunday at 6.45 p.m. in the Music Room, 4 Beulah Hill, S.E.19. July 5th (Summer Social—14th Anniversary), 26th and August 16th (John Ireland—90th birthday programme). Hon. Sec. at above address.

**Ipswich G.C.** New season commences September. Classical section—4th; Modern Jazz section—15th. All meetings, 7.45 p.m. in Ritz Cafe, Buttermarket. Hon. Sec., 97 Burrell Road, Ipswich.

**Leicester G.S.** Alternate Mondays from July 13th (except August 10th) in the Collegiate Girls School Hall, College Street at 7.30 p.m. Hon. Sec., "Luzern", 42 Holme Avenue, Stoneygate, Leicester.

**Leigh G.S.** Alternate Mondays at 8 p.m. in White Hall, Clatterfield Gardens, Westcliff-on-Sea. Hon. Sec., 23 Leigh Gardens, Leigh-on-Sea.

**Nottingham, The Record Club.** Every Monday at 7.30 p.m. Woodthorpe House, Mansfield Road, Sherwood. Hon. Sec., 27 Woodthorpe Drive, Nottingham.

**Orpington G.S.** Hon. Sec., 13 Hillcrest Road, Orpington. Alternate Mondays from July 13th at 8 p.m. in Orpington Library, High Street. Good music and good company.

**Penge G.S.** Summer session, second Tuesday each month, Penge Library, Anerley Road. July 14th and August 11th. Hon. Sec., 145 Croydon Road, S.W.18.

**Putney G.S.** Hon. Sec., 6 Combermain Road, S.W.18. Alternate Mondays at 8 p.m., September to May. New session begins September 14th. Speakers will include Ferial Aparhamian and Walter Goehr.

**Reading G.S.** Fortnightly on Tuesdays at Abbey Gateway, Reading at 7.30 p.m. Hon. Sec., 287 Thirfime Avenue, Tilehurst, Reading.

**Recorded Vocal Art Soc.** "Green Man", Bedford Street, Strand, W.C.2. July 9th at 7 p.m., and at Memorial Hall, 16 Farringdon Street, Ludgate Circus on September 9th at 7 p.m. Hon. Sec., 15 Clovelly Road, Hornsey, N.8.

**Riverside R.M.C.** Every Friday at 8 p.m. "Queens Head", Twickenham Embankment. Hon. Sec., 138 Heath Road, Twickenham.

**Southampton & Dist. G.S.** Alternate Fridays at 7.30 p.m., Polygon Hotel, from July 3rd. Hon. Sec., Flat 5, Royal Southampton Yacht Club, Northlands Road, Southampton.

**Southport & Dist. G.S.** Alternate Thursdays in Thoms Cafe, Lord Street at 7.30 p.m. July 9th and 23rd, August 6th. Hon. Sec., 6 Savino Avenue, Ainsdale, Southport.

**Sutton Coldfield R.M.S.** Alternate Fridays in Children's Library, Newhall Street, Sutton Coldfield. New season begins September 18th at 7.30 p.m. Hon. Sec., 77 Lichfield Road, Sutton Coldfield.

**Thorpe Bay G.S.** First, third and fifth Thursday each month at St. Augustines Hall, Johnston Road at 8 p.m. Session ends July 16th for Summer recess. Hon. Sec., 94 The Broadway, Thorpe Bay.

**Walsall R.M.S.** Fifteenth season commences Wednesday, September 9th at The Institute for the Blind, Hatheron Road, Walsall at 7.30 p.m. then fortnightly, Hon. Sec., 17 Bentleys New Drive, Walsall.

**Walton & Weybridge G.S.** Second and fourth Wednesday each month (except August) in the Parish Hall, Weybridge at 7.30 p.m. Hon. Sec., 38 King George Avenue, Walton-on-Thames.

**Wimbledon & Dist. G.S.** Alternate Fridays at 7.45 p.m. in Wimbledon Community Centre, St. Georges Road, July 3rd and 17th. Hon. Sec., 223a, Kingston Road, S.W.19.

## "The Gramophone" Exchange & Mart

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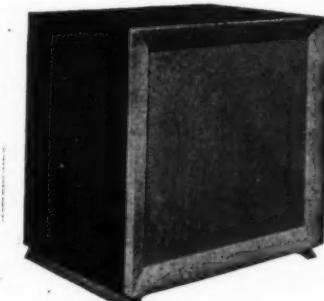
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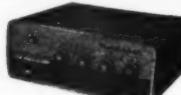
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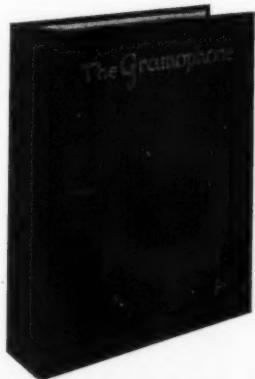
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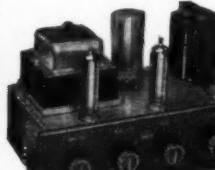
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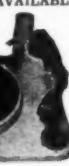
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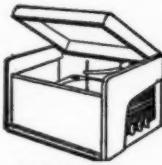
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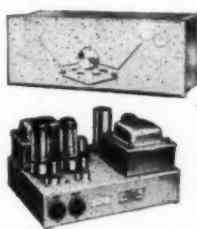
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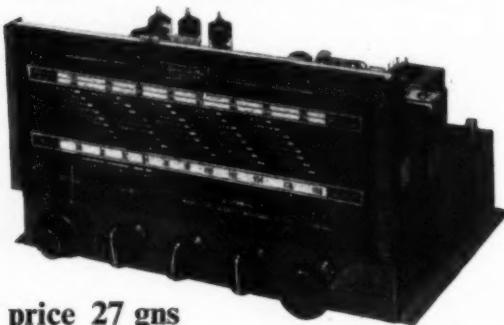
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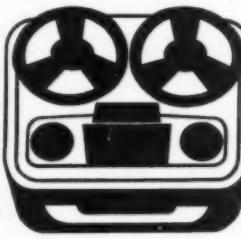
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## INDEX TO ADVERTISERS

PAGE	PAGE				
Acoustical Manufacturing Co. Ltd. ....	3	Garrard Engineering & Manufacturing Co. Ltd. ....	42	Pamphonic Reproducers Ltd. ....	61
Agate & Co. Ltd. ....	50	Goodmans Industries Ltd. ....	39	Parlophone-Odeon Records ....	17
Alpa Plastic Products Ltd. ....	68	Goodwin, C. C. Ltd. ....	65	Philips Records ....	29, 30
Armstrong Wireless & TV Co. Ltd. ....	62	"Gramophone, The", Binding ....	59	Pye Group Record (Sales) ....	31, 32, 33
Audio-Fidelity (England) Ltd. ....	43	Gramophone Exchange Ltd. ....	24	Pye Ltd. of Cambridge ....	13
Audio-Plan ....	68	Grundig (G.B.) Ltd. ....	49	Quality Mart ....	40
Auriol (Guildford) Ltd. ....	73	Harridge, H. C. ....	69	Radio Centre (M.O.S.) ....	67
Avgarde Gallery ....	71	Heinitz, Thomas ....	67	R.C.A. (Great Britain) Ltd. ....	41
Beam-Echo Ltd. ....	21	High Fidelity Developments Ltd. ....	70	Rogers Developments (Electronics) Ltd. ....	15
Belcanto Discs Ltd. ....	50	Holley's Radio ....	71	Scientific & Technical Developments Ltd. ....	61
Benfell, F., Ltd. ....	Text 88	Horns of Oxford ....	70	Simon Sound Services Ltd. ....	38
Bensted's Ltd. ....	70	Howard Photographic ....	68	Smith, H. L., & Co. Ltd. ....	65
B.K. Partners Ltd. ....	66	H.M.V. Records ... Front & Back Cover, 25, 26, 27, 28	28	Southern Electronic Industries (Southend) Ltd. ....	64
Bourne & Hollingsworth Ltd. ....	69	Imhof, Alfred. Ltd. ....	Cover 1	Stampford, A. L. ....	57
Bowers & Wilkins Ltd. ....	71	International Collectors' Agency ....	72	Stave, Henry & Co. ....	22, 23
Brown, N. C. Ltd. ....	71	Jason Motor & Electronic Co. ....	4	Stern Radio Ltd. ....	69
British Ferograph Recorder Co. Ltd. ....	5	Keith, Prowse & Co. Ltd. ....	19	Stylus Replacement Services ....	72
Capitol Records ....	18	Leak, H. J., Ltd. ....	53	Sugden, A. R., & Co. (Engineers) Ltd. ....	62
Chapman, C. T. (Reproducers) Ltd. ....	63	Lee Electronics ....	69	Supraphon (London) Ltd. ....	42
Chelsea Record Centre ....	70	Lennard, Wm., Concerts Ltd. ....	69	Sypho Sound Sales Ltd. ....	14
City Sale & Exchange Ltd. ....	Cover 11	Lewis of Westminster ....	50	Tannoy Products Ltd. ....	71
Cloake, L. & H. ....	71	Lionnet, John & Co. Ltd. ....	Text 88	Technical Suppliers Ltd. ....	37
Cole, E. K., Radio & TV Ltd. ....	31	Lloyd & Keyworth Ltd. ....	69	Tele-Radio (1943) Ltd. ....	64
Colrich Audio Ltd. ....	37	Long Playing Record Library Ltd. ....	11	Telesonic Ltd. ....	68
Collectors' Corner ....	34	Lustraphone ....	Cover 11	Trix Electrical Co. Ltd. ....	52
Collets Record Shops ....	71	Margolin, J. & A., Ltd. ....	12	Vitavox Ltd. ....	8
Columbia Records ....	45, 46, 47, 48	Mercury Records ....	18	Vogue Records Ltd. ....	Cover 11
Davies, A. & Co. ....	70	Millers (Cambridge) ....	71	Volmar Ltd. ....	Cover 11
Daystrom Ltd. ....	58	Minnesota Mining & Manufacturing Co. Ltd. ....	44	Vortexion Ltd. ....	2
Decca Record Co. Ltd. ....	1, 24, 34, Supplement	Modern Electrics Ltd. ....	56	Vox Productions (G.B.) Ltd. ....	39
Deutsche Grammophon (G.B.) Ltd. ....	35, 36	Modern Techniques ....	67	W. & N. Electronics Ltd. ....	10
Dickinsons of Pall Mall Ltd. ....	64	M.S.B. Recording Co. Ltd. ....	9	Wally for Wireless Ltd. ....	71
Drawda Hall Bookshop ....	71	Multimusic Ltd. ....	54	Watts, C. E. (Dust Bug) ....	67
Educational Technical Developments (Radiostruktur) ....	72	Northern Radio Services ....	65	Webb's Radio ....	63
Electric Audio Reproducers Ltd. ....	63	Novello Co. Ltd. ....	70	Welme Corporation Ltd. ....	6
Elwin, Henry, Ltd. ....	71	Olympus Records ....	34	Wharfedale Wireless Works Ltd. ....	7
E.M.G. Handmade Gramophones Ltd. ....	20	Young, M., & Co. ....	70	Whitley Electrical Radio Co. Ltd. ....	55
Furlong, A. T. & Sons Ltd. ....	70				70

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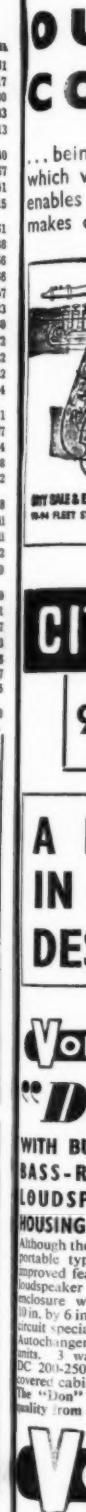
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PAGE  
61  
30  
32  
33  
13  
40  
67  
41  
15  
61  
38  
66  
57  
72  
62  
42  
22  
23  
68  
72  
62  
2  
30  
71  
57  
64  
68  
52  
8  
11  
Cover  
Cover  
2  
30  
10  
71  
67  
63  
6  
7  
55  
70

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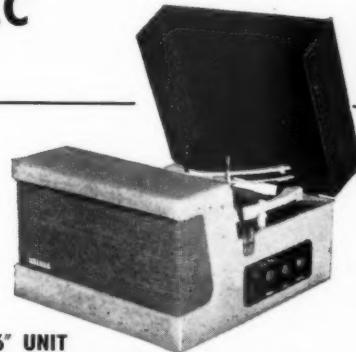
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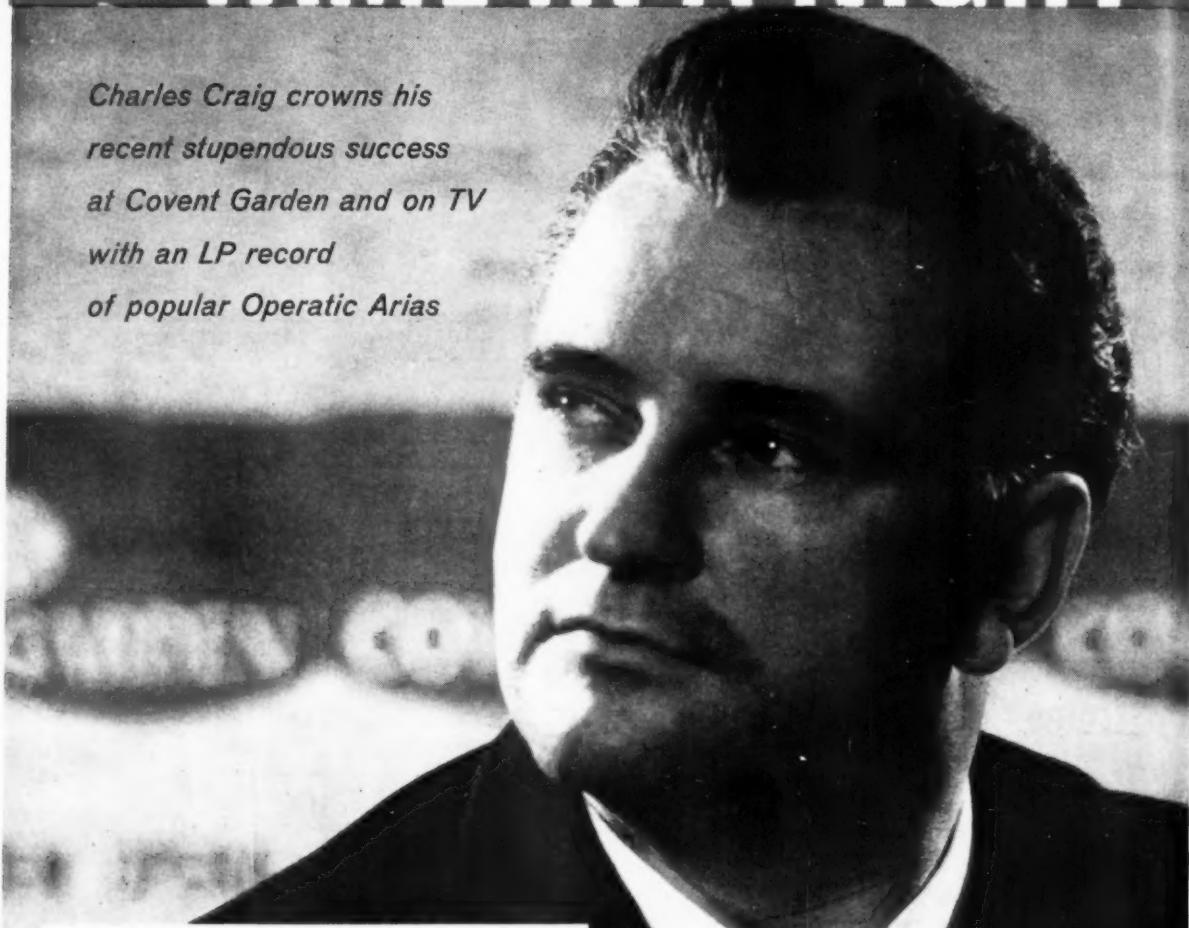
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